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## MUSIC FESTIVAL AT SCHIERKE A SUCCESS

Interesting Program at Popular Mountain Resort

SCHIERKE.—Not many Americans will know where Schierke is situated and what this place has to do with music. In fact, in this connection, Schierke has so far hardly ever been of any note. The little village of Schierke is situated in the Harz mountains, in Germany, half way up the Brocken; it is a favorite summer resort on account of its idyllic surroundings, and is hardly less celebrated for its winter sports. Among its numerous good hotels the Barenberger Hof is especially prominent and of a certain musical importance. Its proprietor, Herr Johannsen, is a passionate lover of music, and counts among his personal friends quite a number of celebrated artists. Thus the idea struck him of arranging a little musical festival for his own pleasure and for the benefit of his guests.

In the last week of August this extremely enjoyable festival took place in the concert hall of the hotel before a distinguished and numerous public. Five concerts were given, with works of pre-classical, classical, romantic and modern masters. The pre-classical program had its special point of interest in the use of the old harpsichord, played by Anna Linde, an excellent exponent of this predecessor of our piano. A charming trio, two hundred and fifty years of age, by Buxtehude, and works by Bach, Tartini and Eccles composed the interesting program. The Kreutzer-Wolfsthal-Piatigorsky trio gave eminent proof of the beauty of its ensemble playing in chamber music by Brahms and Tchaikowsky. Leonid Kreutzer contributed an admirable rendering of Chopin's B minor Sonata, and Alfred Wittenberg, the highly esteemed Berlin violinist, played Beethoven with the pianistic assistance of Otto Volkmann. Wilhelm Guttman and Emmi Leisner, lieder singers of the first rank, showed themselves in their best form.

### MODERN MUSIC.

The modern program was distinguished by the first performance in Germany of Honegger's sonata for two violins and Prokofeff's fifth piano sonata. In Honegger's duo-sonata the spirit of Bach is manifest, in a modernized form, by the rich, glowing colors of the harmony. This noble work, pure and finished in its form, is certainly a welcome and valuable addition to the scanty literature for two unaccompanied solo violins. It was excellently rendered by Joseph Wolfsthal, the eminent concertmaster of the Berlin national opera, and the youthful violinist, Bagarotti. Prokofeff's sonata seems much more problematic. Stravinsky's grotesque and eccentric effects are imitated in it. The sonata abounds in queer sounds, rhythmical and harmonic intricacies, but nevertheless commands the attention of the listener by its fresh melody, its sense of form and orderly construction. Franz Osborne, a young pianist especially gifted for the interpretation of ultra-modern music, gave a highly creditable performance of this difficult sonata and distinguished himself no less in Schönberg's problematic pieces, op. 11. Fritz Soot, tenor of the Berlin national opera, contributed a set of Schönberg songs from the earlier period of the composer, and therefore less revolutionary in sound and expression.

### PRINCELY HOSPITALITY.

An especially pleasant feature of the Schierke festival was the unofficial, but nevertheless real, patronage of the princely family of Stolberg-Wernigerode. The members of this family not only attended all the concerts but also entertained the artists in their magnificent castle of Wernigerode. This castle, one of the oldest and finest buildings of its kind, is a real museum of architecture and art, and the prince, one of the magnates of imperial Germany, and his family have always been most active and intelligent amateurs of the art of music. The photo on page 28 was taken in the

court of the grand feudal building, commanding a striking view of the entire Harz range of mountains, and shows the princely hosts with their guests during an extremely enjoyable afternoon visit.

DR. HUGO LEICHTENTRITT.

### Muhlmann Sues Kinsey

Adolf Muhlmann, veteran German operatic baritone, one time with the Metropolitan Opera and since his retirement many years ago a voice teacher in Chicago, is, according to the Chicago American, "suing Carl D. Kinsey, director of



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### HERBERT WITHERSPOON,

who returned on October 9 from a vacation in Europe with his wife, Florence Hinkle, on board the steamship *Mauretania*, left New York immediately for Chicago to take up his duties as president of the Chicago Musical College. Carl D. Kinsey, general manager of the school, made the trip to New York especially to greet the Witherspoons.

the Chicago Musical College, charging him with maliciously injuring his standing as a vocal coach by circulating reports that Muhlmann's pupils were ruining their voices.

"According to the veteran maestro, he taught singing at the

college for eleven years, during which time he gave complete satisfaction. Then in October, three years ago, he was summarily dismissed, he avers. Since his contract had not expired, he refused to go, and continued to give lessons all that

(Continued on page 36)

## WORCESTER, MASS., HOLDS SIXTY-SIXTH FESTIVAL

Elijah Given in Celebration of Its Fiftieth Anniversary—Interesting Russian Program—Children's Concert

Attracts—Well Known Soloists—Tribute

Attracts—Well Known Soloists—Tribute

The 66th annual Worcester Music Festival was brilliantly inaugurated on the evening of October 7 before an audience which filled Mechanics Hall. The work given was Mendelssohn's oratorio, *Elijah*, evidently a great favorite with festival managements, this year's presentation being the twelfth and given in commemoration of the fiftieth anniversary of its first festival performance in 1875.

The occasion was notable in presenting a new conductor, Albert Stoessel; an artist new to this city, Louis Graveure, baritone, and in the first festival appearance of a local singer, Florence McGuinness, soprano. The other artists, who have been heard at previous festivals, were Florence Easton, soprano; Nevada Van der Veer, contralto; and Richard Crooks, tenor. The orchestra, as last year, was composed of New York Symphony players.

Although the average concert goer may not share the belief quite common among musicians that *Elijah* is among the greatest of oratorios because of the sincere setting of its dramatic story, it must be admitted that it possesses great melodic charm. That charm was splendidly emphasized by this performance. It is questionable whether a festival chorus for years has sung with such consistent precision and fine quality of shading and exactitude as that displayed at this concert. Mr. Stoessel's debut as conductor of the organization was certainly most successful, and he fully merited the many manifestations of approval showered upon him by the audience and the singers, who acquitted themselves so splendidly under his bat.

Mendelssohn's apparent predilection for baritones, however, makes it inevitable that, given an artist to sing the oratorio's name part, he will win first honors, no matter by whom he is surrounded. And Louis Graveure is an artist—a great artist. In quality of voice, in phrasing, in interpretation of mood and in expression his performance was truly magnificent. It is to be regretted that no further opportunity will be given at this festival to pay tribute to Mr. Graveure's art.

Mme. Easton, Mme. Van der Veer and Mr. Crooks repeated the impression made at previous appearances here, and were most enthusiastically received. Miss McGuinness showed herself well worthy her surroundings in the brief passages allotted to her by the score.

The orchestra was most amenable to its director, playing with the finish to be expected of it.

### TUESDAY, OCTOBER 8

As "hors d'oeuvres," for the substantial symphonic repast that was to follow on the evening of October 8 Conductor Stoessel gave a couple of suggestions of the operatic compositions of the Russian Moussorgsky and three choral settings of hymns from the Rig Veda.

(Continued on page 33)

### Lisa Roma at Berlin Staatsoper

(Special Cable to the Musical Courier)

BERLIN.—Lisa Roma won a tremendous success here on October 7 when she sang *Mimi* in *La Bohème* at the Staatsoper. Critics and audience joined in demonstrations of approval. She possesses a voice of fine quality which has been well trained. Historically she also was excellent. Further appearances awaited with interest. A. C. W.

## FOREIGN NEWS IN BRIEF

### BERLIN CONCERT ADMISSION NOT TO BE DEARER

BERLIN.—The great question of the Berlin season, namely, whether the admission prices to the concerts will be raised, seems to have been decided in the negative. The subscriptions for the Bruno Walter concerts with the Philharmonic have not been advanced at all, while the Furtwängler series will only cost about 50 cents more.

C. H. T.

### VOLKSOPER IN DIFFICULTIES AGAIN

VIENNA.—The Gruder-Blech combine, which reopened the Volksoper on September 1 under promising auspices, is already in financial troubles. Michael Bohnen, star artist of the company, has already canceled several of his appearances for lack of his fee and now sings at the Volksoper only on the terms "cash in advance." The premiere of the new operetta, *Die Bojynenbraut*, by Willy Engel-Berger, at the Carl Theater (now affiliated with the Volksoper under the

joint management of Gruder-Guntram), has been postponed three times owing to lack of money for the scenery and costumes. The initiated do not prophesy a long life to the ill fated Volksoper under its new director.

P. B.

### COATES TO CONDUCT NAPLES OPERA SEASON

MILAN.—Albert Coates, English conductor, has just been engaged as musical director of the "Carnival" season of opera at the San Carlo in Naples. The season begins in January and will include Italian, German and Russian works, including some new productions. Before Christmas Mr. Coates again conducts the opera season in Barcelona, preceding which he fills his concert and festival engagements in England, beginning with the Leeds Festival, October 7-12. He will there-

fore be unable to go to the United States until the spring, which may necessitate a postponement of his guest engagement there till next season.

C. S.

### NEW SPANISH OPERA

BARCELONA.—The composer Amadeo Vives, who is passing his summer in a seaside village near Barcelona, has told a reporter that he has already finished the opera *El Abenico Duende* (The White Fan) inspired by Goldoni's comedy, *Il Ventaglio*. The new work is in four acts, and those who know some parts of it state that it shows great inspiration and a very modern technique.

T. O. C.

### RADIO TABOO!

VIENNA.—Great excitement prevails among the members of the Vienna Staatsoper and

among the Austrian radio fans over the decision of Dr. Prüger, new Intendant of the State Theaters, who has put the ban on radio as far as the artists of the Staatsoper are concerned. After October 1 no member of the Staatsoper will be allowed to sing for the radio, which Dr. Prüger considers "competition" to the performances of the Opera.

P. B.

### NO MORE PUBLIC DRESS REHEARSALS FOR VIENNA

VIENNA.—The Union of Theatrical Managers of Austria has decided to abandon the time honored custom of giving dress rehearsals of their novelties for the press. The Staatsoper, although not in the combine has followed suit. "Technical difficulties" are given as the reason, but the actual motive is of a purely financial nature and connected with the managers' aversion to "dead-heads." The Vienna Press is protesting strongly against the measure.

P. B.

(Continued on page 25)

## PAUL HINDEMITH'S NEW VIOLIN CONCERTO HAS PREMIERE AT DESSAU

DESSAU.—At the first of the subscription concerts of the Friedrich Theater orchestra at Dessau, conducted by Franz von Hoesslin, a new work of the indefatigable Paul Hindemith received its very successful first performance. In this work Hindemith has made a valuable addition to the list of his chamber works. His opus 36 now includes besides the concertos for piano and cello a new one for the violin. A notable feature of these chamber works is the evolution shown in the accompanying orchestral part. It is manifest that Hindemith has abandoned the idea of employing the individual accompanying instruments in purely linear fashion and without regard to their tone color. This new violin concerto shows us an orchestral accompaniment used quite in the manner made familiar by the older concertos, rarely as a colored background against which the solo instrument stands out, and with often extended tutti passages of coloristic stamp. The solo part itself is of the utmost brilliance and is certainly the most grateful that Hindemith has yet written for a solo instrument.

The clue to the understanding of the work is the slow third movement entitled Night Piece. In this piece, full of inexhaustible melody and of a tender and restrained beauty which grips the heart, there are displayed for the first time the rich spiritual resources hidden in this most promising young German composer. This, the most important part of the work, is preceded and followed by rapid movements in which the bulk of the work is thrown upon the soloist.

Hindemith begins with a short orchestral section entitled Signal, which is slightly reminiscent of the first movement of Gustav Mahler's third symphony. Over a groundwork of gloomy harmonies there flash out ghostly shrill alarms in the high woodwind, conglomerating gradually into less acute sounds until the entry of the solo instrument draws everything into one gentle melodic stream. Particularly expressive episodes are a dialogue, pianissimo, between solo violin and kettledrum, which shows clearly the influence of Stravinsky's *Histoire d'un Soldat*, and a piece of the purest music in the last presto movement, also played pianissimo throughout. Licco Amar played the work with virtuosity and with that fundamental sympathy which only years of close acquaintance with the musical style and personal character of the composer could give.

DR. ADOLF ABER.

## Stony Point Ensemble in Washington

In the national capital, on Thursday evening, November 19, there will be a celebration of the one hundredth anniversary of grand opera in America. It will take the form of a concert by The Stony Point Ensemble, the first unit sent out by the American Institute of Operatic Art, which will exemplify in a unique program all the operatic and allied arts to be comprised in the activities of that organization. Special ceremonies in the Washington Auditorium will mark the celebration. Mrs. Calvin Coolidge, wife of the President of the United States, has accepted the invitation to head the list of patrons and patronesses for his occasion, among whom will be many of the politically and socially prominent men and women of the capital. The musical and patriotic societies of Washington also will cooperate.

The program offered by the Stony Point Ensemble on that occasion will consist of nine notable features, representing the vocal, terpsichorean and instrumental arts, in addition to that invention of Thomas Wilfred, the Clavilux or color-organ, which, with its light-in-motion, will provide the scenic backgrounds and settings for the dance numbers. Three vocal soloists, two prominent interpreters of various phases of the terpsichorean art, a rising young violinist and a "vocal symphony orchestra" of fifty voices under the direction of the eminent composer-conductor, Prof. Alexander Koshetz, formerly director of the Ukrainian National Chorus, will furnish unique and colorful entertainment.

Maud Allan, the noted American mimeo-choreographic artist, who has not been seen in this country since 1916 will be one of the featured artists of the Ensemble.

## Fisk Singers to Tour Here

Just returned from a notably successful tour of England, France and Germany, the Fisk Jubilee Singers will open their American season with an engagement in Washington the last week in October, to be immediately followed by a concert in New York at Town Hall, November 2. These appearances will be the first of a series that will be different from any hitherto made by this group of five negro singers. Until this season they have sung throughout the country as part of a comprehensive propaganda for Fisk University in Nashville, Tenn. Now they are being booked as a straight musical attraction, owing to the fact that their European tour was not only a success d'estime, but also a decided success from the box office standpoint.

## Matzenauer Back From Bavarian Tyrol

Margaret Matzenauer has returned with her daughter Adrienne from the Bavarian Tyrol. Mme. Matzenauer states that she did not sing much during the summer as she pre-

ferred to rest for her arduous season in America. She sang at the Maine Festivals during the first week of October, and then after Middle Western engagements, she will return to New York for a recital and for her appearance at the Metropolitan.

## OSCAR SEAGLE TO SPEND WINTER IN NEW YORK

**Closes De Reszke-Seagle School at Schroon Lake After a Most Successful Summer Season—Obligated to Give Up Trip to Nice Because of Many Concert Engagements—Opens Studio in New York City**

The nearest station to the south is Lake George. From there you go up the long road through Warrensburg, Chestertown, turn sharp to the left, run around Loon Lake cross the narrow bridge at Pottersville (which is no lucky place to meet one of those mysterious canvas covered trucks that come down all the way from Montreal), and on to a mile or two short of Schroon Lake village. There you'll see a peculiar sign hanging at the roadside—"The de Reszke-Seagle School." Turning sharp to the left you begin to climb Charlie's Hill at once, and when you have gone up a couple of miles you stop the car in front of Oscar Seagle's house and look to the left down over one of the loveliest views in the Adirondacks. If you don't believe it just look at the photograph accompanying this article!

The Seagle Colony is situated in a place of rare natural beauty, as a great many voice teachers, budding professional singers and earnest students have found out in the last few years. There were over one hundred there this past summer, who worked with Mr. Seagle and his corps of assistants, but even that number does not crowd the accommodations. There are bungalows scattered all over the hillside estate of 600 acres; practice rooms where pupils can make as much noise as they like without fear of disturbing anybody else; a fine big dormitory for the girls, and the pleasant dining room in the old red farm house that will take care of all the Colony can house. This year the new electric plant sheds plentiful light all through the Colony and teaching went on well into October with the aid of the new heating plant.

For the first time in several years, Oscar Seagle is going to spend the entire winter in New York teaching, except for a few weeks when he will be away filling concert engagements. He has just taken a big, pleasant studio at 8 West 50th Street and will begin his work there the first of November. Mme. Jean de Reszke, widow of the famous tenor and teacher, asked him to return to Nice and carry on the work there which he and the famous maitre had done jointly for several seasons past, but Mr. Seagle's American concert engagements would hardly permit him to go away for a long enough time to make the lengthy journey worth while. Incidentally he is giving a New York recital for the first time in two or three years. Mr. Seagle regretted exceedingly that it was impractical to go to Nice, for Mme. de Reszke, in inviting him, wrote a letter which was a beautiful tribute to the confidence and sincere friendship that existed between Mr. de Reszke and himself. "I

know what love you had for the maitre," were her words, "and how warmly he returned it. Will you not come back here? You alone have the right given by Jean himself to join his name with yours; also, you alone can continue and represent his school."

Mr. Seagle will maintain his New York studio until sometime in March, when he returns to Schroon Lake to reopen the Colony on April 1 for a season that, to judge from the registrations already made, promises to be even larger than the one the past summer, which was the banner year so far at Schroon Lake.

## Verbruggen's Third Season as Minneapolis Symphony Conductor

The Minneapolis Symphony Orchestra will open its twenty-third season with a popular concert on October 25. The orchestra will be under the direction of Henri Verbruggen, who now enters upon his third season as conductor. The schedule for the Minneapolis concerts comprises sixteen Friday night symphony concerts, twenty-four Sunday afternoon popular concerts and four Friday afternoon young people's concerts. The St. Paul appearances of the orchestra will comprise sixteen Thursday night symphony concerts and two afternoon young people's concerts. The Minneapolis concerts will be given in the old Auditorium Building, now known as the Lyceum Theater, and the St. Paul concerts will be in the St. Paul Auditorium.

The orchestra will have a new concertmaster in the person of Pierre Henrotte, former concertmaster of the Metropolitan Opera Company. Notable improvements have also been made among the first violins, double basses and the wood-winds.

The Minneapolis Symphony Chorus will continue its activities under the direction of Mr. Verbruggen, and will be heard in an extra performance of *The Messiah* at Christmas time, both in Minneapolis and St. Paul. The chorus will also participate in a concert performance of Wagner's *Lohengrin* next April.

The management of the orchestra, both during the home season and on tour, will, as usual, be in the hands of Arthur J. Gaines.

## Graveure Establishes Record

During his visit to California this summer, in a period of three weeks and four days (Sundays and Saturday afternoons excluded), Louis Graveure gave three hundred and twenty-four private lessons of a half hour duration each, establishing a record of continuous activity from nine o'clock every morning until seven at night. Altogether some one hundred odd pupils availed themselves of Graveure's presence in the western city to work with him. One critic who attended a series of these lessons, wrote: "Louis Graveure has assuredly attained colossal heights as a teacher, and today, I have not the slightest doubt, occupies the place of the foremost pedagogue in the entire world." In Los Angeles, Graveure enjoyed equal success, his "master" and "auditor" class in the southern California city having been the Mecca for drawing to his banner many of the foremost teachers and artists in that place. He will return to California in June, 1926, again to resume his teaching activities and to conduct master classes in both Los Angeles and San Francisco. These classes are under the management of Selby C. Oppenheimer of San Francisco, who is now enrolling pupils in both cities.

## Braarud Artist an Operatic "Find"

One of the artists from the New York studio of Martha Braarud, Lucille Chalfonte, the young American soprano, formerly a successful musical comedy star, carried her success into the operatic field so that, following her brilliant grand opera debut in Paris last May, she was acclaimed by the French press as the operatic "find" of the year. In August she was enthusiastically received in a three night engagement at Sorrento, Italy, singing the leading roles in Lucia, Rigoletto and Traviata. Miss Chalfonte went from there to Baden Baden to sing at the premiere performance of the Mozart Musical Festival. She sang the role of the Queen in the *Magic Flute* in the original key of the composer. Miss Chalfonte also is engaged to sing in the Royal Opera, Liege, Belgium, in September.

## Grunwald Endorses Musicians' Enterprises, Inc.

Hugo Grunwald, pianist and pedagogue, says the following about the Musicians' Enterprises, Inc.:

Dear Mr. Malkin:

The idea of the Musicians' Enterprises, Inc., to enter the commercial field is a step in the right direction to make the musician free and independent from the constant necessity of appealing to generous patrons and friends.

It will also foster closer friendship and better understanding among the musical profession in general.

It therefore has my hearty endorsement, and I wish you best success.

(Signed) HUGO GRUNWALD.

## Busy Season for Charlotte Lund

Charlotte Lund, soprano, has been booked for a number of concerts this season, the first having taken place at Norwalk, Conn., where she appeared September 1, assisted by N. Val Pavey, baritone and pianist, in an operatic recital of *Madame Butterfly* with the Norwalk Mozart Society.



OSCAR SEAGLE AND HIS SUMMER COLONY AT SCHROON LAKE.

(center) Oscar Seagle. (A cigar between lessons.) (Left to right) The broad acres of the summer colony, with Lake Seagle in the foreground and the Seagle residence at the left; the studio; some of the pupils on an afternoon off.



## MUSIC IN AMERICA

By Ruth McDowell Lammers

Music to most of us has been a sort of Cinderella of the arts, casually observed, incidentally admired, but generally considered of no serious importance in the presence of her favored sisters, Painting and Poetry. To some it is simply the science of harmonical sounds. To others, it is food to the hungry soul and comfort to the heart which is sad. But in every life some music is essential, for music seems to be a part of man's nature, by which he expresses thoughts he would be unable to express through words, gestures or even by writing.

Music in America within half a century ago had been considered of no great importance. America lacked the many advanced schools which Germany and other European countries afforded. As a result a great many Americans were accustomed to go to Europe to study at some conservatory or in the studio of some famous teacher, and many encouraged the opinion that a year or two abroad was absolutely necessary to complete a musical education and win the knowledge and skill that should lead to success.

In the course of years reaction set in, and men and women who had profited by their European experiences and knew the danger for the unwary and had witnessed the poor results from mediocre teaching, and the great drawbacks resulting from the unfamiliarity of the new languages and new social customs, began to tell their friends and pupils that there was much of unwholesome false glamour about music study in Europe. The movement gained force and today is unanimously supported by leading American teachers and artists of the press.

That America is coming into her own in the musical world is a fact being recognized and furthered by the Fraternal Association of Musicians, which is appropriating money to be spent on competent schools and conservatories in America and the splendid teachers we have here, instead of sending the boys and girls of the United States to teachers, conservatories and schools of Europe, some of which are unquestionably of the first class, but the majority of which are not up to our standard. To help the national musical development of America over one million club women have formed within the last year more than one thousand musical clubs which are entirely indigenous to American life.

A large number of musical societies, in order to encourage creative talent, have distributed \$2,000 each in classified prizes for the best orchestral, piano and vocal compositions at each biennial convention.

This movement will greatly help to encourage the American musician, who for many years has not received the slightest encouragement. If the American asked for a hearing he was told (in plain language) to get a reputation. The few composers we had learned to tolerate had gone abroad before receiving their recognition, as was the custom. We have always been ready to accept anything in America if it bore the trademark of European approval. Unpatriotic prejudice rather than lack of talent has kept the American composer and musician back. We are outgrowing our sort of prejudice against American singers and instrumentalists by the splendid movements that have started to make America not equal to the best—but the best in music.

We already have achieved the highest orchestral standard which has ever been attained, the Boston Symphony Orchestra. This organization, or the Philadelphia and Chicago Symphony orchestras, not only compares with any of the orchestras of Europe but has a reputation of being such by the leading musicians of the day.

The establishments of musical courses in the universities is another great movement toward making America a musical America. These practical courses in the university will advance the appreciation of good music, if nothing more. This added course in some universities will have for its title Department of Community Music, designed first for service and then for instruction and propaganda, including clubs, bands, orchestras, choral societies, choruses, and any other musical organization serving as a musical educational influence over the United States. Recitals are to be given to encourage and cultivate a taste for classical music, which in turn will create intelligent listeners, who are far more needed than good performers or composers. In these musical courses emphasis is placed upon harmony, counterpoint, canon, fugue, history, analysis of form, orchestration.

Praise and encouragement should be given these organizations in their efforts to make America a Musical America. The differentiating factor by virtue of which shall make the American musician foremost and yet differ from the European musician is something which even prophets cannot tell. Whether it will be a matter of tonality, of rhythm, of style, or a composite of all three remains to be seen. These questions can be only propounded.

Not long ago we were visited in America by an orchestra of Russian balalaika players. One of their most beautiful selections was a Volga boat song. The oarsmen of the Nile have a similar song. Is it not reasonable to suppose that the Yukon, the Mississippi or the St. Lawrence will inspire the American just as the Volga has inspired the Muscovite and the Nile the Egyptian?

## Levitzki Gives Informal Musicales on Pacific Ocean

The Korea Maru of the Toyo Kisen Kaisha, which plies between San Francisco and Hong Kong, has not been blessed with a piano. The music for the entertainment of passengers is provided by a Filipino band of six men who manage to dispense excellent jazz without the aid of a saxophone.



HOW LEVITZKI'S ARRIVAL IN TOKYO WAS ANNOUNCED IN THE JIJI-SHIMPO, JAPAN'S LARGEST NEWSPAPER.



phone. The presence of Mischa Levitzki aboard the ship on its recent westward trip, however, has created a little opposition to the band. Mr. Levitzki's cabin has been fitted with an excellent Steinway piano and many of the passengers deserted the social hall to park themselves outside his cabin to get a little musical fare from his practicing.

The same ship was carrying a Japanese baseball team from Osaka, composed entirely of newspaper reporters who had been on a visit to Honolulu for some exhibition games. At the special request of these newspaper men, Mr. Levitzki agreed to arrange a special musicale. The same was held on August 5, on the eve of the ship's arrival at Yokohama, in Mr. Levitzki's cabin de luxe. The captain, Mr. Watanabe, and a few ladies were accommodated in the cabin, while chairs were provided for the audience in the hallway immediately outside of the cabin as well as on deck. The overflow audience crowded into the social hall, which is next to the cabin. Mr. Levitzki played a short program of a few Chopin compositions and closed with his own Valse de Concert, and as an encore he gave Schubert's Marche Militaire. The audience was enthusiastic and expressed its thanks to Mr. Levitzki through the captain.

## Mero-Kindler in First Bedford Hills Concert

The opening concert of the recently organized Bedford Music Association was held at the home of Mrs. Henry Marquand, White Gates Farm, Bedford Hills, at which Yolanda Mero and Hans Kindler were the artists, and was so successful due to the splendid artistic work of both soloists that it is hoped to make these events a permanent feature of the spring and autumn season in the county.

## END OF SCHEVENINGEN SEASON

SCHEVENINGEN.—The season is over, Prof. Schnéevoigt has left for Düsseldorf and the doors of the Kursaal are closed. As in previous years we have been richly provided with music for Prof. Schnéevoigt is generous. Naturally all that has glittered in this season at the Kurhaus has not been gold, but taking it all in all excellent musical entertainment has been provided. There have not been many novelties but Mozart, Beethoven, Brahms and Schubert have surely left us enough to satisfy all musical appetites!

## NOVELTIES

Among the works new to us were Ottorino Respighi's symphonic poem, Pini di Roma, four characteristic impressions of Rome. This music is brightly colored, interesting and vivacious. A novel effect was produced by the composer's use in his orchestral score of a gramophone record of the song of a nightingale. We are of the opinion that the nightingale's song is much more beautiful in the open air than in the concert hall and Respighi's experiment has but strengthened our conviction. Igor Stravinsky's Petrouchka and his Fireworks are very popular here. Schnéevoigt has now given us his suite Pulcinella, after Pergolesi. Another novelty was de Falla's Nights in the Gardens of Spain, a work full of Spanish fire and Spanish dissonances. The work makes severe demands upon the pianist's fingers and upon the listener's nerves, but it has its beauty.

## SOLOISTS

Among the singers we have heard, always rather few in Scheveningen, are Lotte Leonard, the possessor of a very beautiful mezzo soprano voice; Irene Eden, well known coloratura soprano; and Lydia Kindermann. Pianists who have played to us are Arthur Rubinstein, Ignaz Friedman, Jose Iturbi and Frau Sigrid Schnéevoigt. This was Rubinstein's first appearance in Scheveningen but he may say with Caesar, Veni, vidi, vici! His playing of Brahms' second concerto and de Falla's Nights in the Gardens of Spain evoked memories of the great Anton. Friedman was very successful with Chopin's concerto in E and Iturbi, who is very popular here, received a great ovation for his playing of Liszt's E flat concerto. He came by aeroplane from London, where he played the previous evening.

The violinists Thibaud, Alma Moodie and Erika Morina have also visited us. Thibaud's playing of Brahms surprised us. We had never thought that a pure-blooded Frenchman like "Jacques l'aimable" could ever play Brahms in such a manner. Alma Moodie scored a great success by her splendid playing. The Viennese violinist, Erika Morini, was a new-comer to Holland. With her remarkable technique she won all along the line. She is a violinist of extraordinary talent. Finally the harp playing of Rosa Spier must not pass without mention. With Fauré's Impromptu and Gaudet's Sarabande, she demonstrated that even on an instrument as unsatisfactory as the harp there is scope for a fine artist. Her very beautiful playing was much appreciated by the public.

The program of Prof. Schnéevoigt's farewell concert was devoted to Beethoven, Saint-Saëns, Sibelius, Liszt and Wagner. It was a mitigated farewell, however, for the Finnish conductor has been reengaged for next summer's season.

LOUIS COUTURIER.

## Jeannette Vreeland in Recital in Greeley

While recently vacationing at the home of her parents in Denver, Col., Jeannette Vreeland found time to give a recital outside of her regular concert schedule at Greeley, Col., on August 25. To quote from the Greeley Tribune-Republican of August 26: "Jeannette Vreeland demonstrated a music appreciation and rendition that was especially pleasing both from a purely enjoyment standpoint and also because of the fact that she is an American product. Her English songs were especially pleasing and rendered with the real feeling of an artist."

## BOSTON SAYS

"HERE IS A SOPRANO WITH REAL DRAMATIC FEELING"

GLADYS

AXMAN

As Santuzza With San Carlo Opera Company

BOSTON TRANSCRIPT, Sept. 18, 1925.

Miss Gladys Axman, as guest, in the part of Santuzza, easily stood out in the first piece. Her voice is smooth, well modulated, was able easily to cope with the many dramatic situations. Miss Axman, too, is gifted with considerable ability as an actress as well as with an excellent voice. Thus she made of Santuzza a very real character, pathetic in her desertion, tragic in her realization of its import. In her recital of her story to Mama Lucia, in her plea to Turiddu not to forsake her, in her telling Alfio of his wife's infidelity, and her sudden realization that this was a mistake in that it would surely mean Turiddu's death, in her final grief at his death, Miss Axman lived her character vividly, and was able to carry her audience with her.

BOSTON POST, SEPT 18, 1925.

Although temperamentally and physically the role of Tosca, in which she pleased so decidedly last season, is better suited to Mme. Axman than is the part of Santuzza that she essayed last evening, she brings to the latter abundant histrionic skill; and her rich voice gave warmth and meaning to the music. Even the hackneyed Voi lo sapete gained for the moment new significance at her hands.

BOSTON GLOBE, Sept. 18, 1925.

Mme. Gladys Axman, well known Boston singer, repeated her familiar impersonation of Santuzza with conspicuous artistic success. Hers was both vocally and histrionically a polished and effective performance.

BOSTON DAILY ADVERTISER, Sept. 18, 1925.

Miss Axman scored a dramatic as well as vocal triumph as Santuzza in Cavalleria Rusticana. Here is a soprano with real dramatic feeling.



### Westminster Choir to Sing in New York on First Eastern Tour

The Westminster Choir of Dayton, Ohio, under the direction of John Finley Williamson, will make its first Eastern tour during November in a series of fifty concerts, according to Martin H. Hanson, who is now completing arrangements in various cities.

In addition to giving the large cities of the East their third opportunity to hear such a choir, the tour will mark the first rendition of the setting of the Fiftieth Psalm from the pen of the conductor of the St. Olaf Choir, Dr. F. Melius Christiansen.

While the choir is in New York and in Brooklyn, where two concerts will be given for the benefit of the Lutheran Hospital, it will record for the Victor Company, and probably broadcast over the radio as it did last year from Cleveland and Chicago.

The choir, which is composed of sixty working people of Dayton, Ohio, who spend four or five nights every week of the year in practice, is unique in many ways. It sings a program of Mendelssohn, Cruger, Ippolitow-Ivanoff, Schumann, Nicolai, Noble, Besley, Lutkin and Dickinson from memory and without accompaniment. It is the third choir of its type, having been preceded by the Vatican Choir, which was brought to this country by Mr. Hanson, and the St. Olaf Choir of Northfield, Minn. It prides itself on being above sect or creed, with its purpose the awakening of music as a major form of worship. As such its gospel is to all churches everywhere.

The tour, which is not to make money incidentally, marks a movement toward better music in the churches, which is

attracting national attention as a means of regaining attendance shattered by automobiles, baseball, movies and radio.

The choir has made two tours previously in the Middle West which have been very successful. The work of Mr. Williamson has been greeted with such enthusiasm that he has requisitions from sixty churches for choir leaders, and he is training several members of his choir for this work.

The tentative November itinerary follows: 1, Akron, Ohio; 2, Youngstown, Ohio; 3, Pittsburgh, Pa. (Carnegie Hall); 4, Toronto, Ont.; 5, Hamilton, Ont.; 6, Buffalo, N. Y. (Elmwood Music Hall); 7, Albany, N. Y.; 8, Boston, Mass.; 9, Brooklyn (Academy of Music); 10, New York City (Mecca Temple); 11, Newark, N. J.; 12, New Rochelle, N. Y.; 13, Brooklyn (Academy of Music); 14, Philadelphia (Metropolitan Opera House); 15, Baltimore, Md.; 16, Washington, D. C.; 17, Camden, N. J.; 18, Harrisburg, Pa.; 19, Scranton, Pa.; 20, Wilkes-Barre, Pa.; 21, Johnstown, Pa., and 22, Wheeling, W. Va.

### N. Y. Symphony Moves Headquarters

The business offices of the New York Symphony Society will be transferred to the center of the city's concert district November 1. George Engles, manager of the Society, has announced that the offices will be moved from the Aeolian Building to the new Steinway Hall on West Fifty-seventh street.

"The removal will centralize all the activities of the society," says Mr. Engles. "The new offices will be easy of access from Mecca Auditorium on Fifty-fifth street, where the Sunday concerts will be held, and from Carnegie Hall, where the Thursday afternoon and Friday evening concerts, the Young People's and Children's Concerts will be given."

### Harper Institute Opens New York Studio

The Harper Institute, a London organization established over thirty years, with branches in all large cities of Europe, has now opened four branches in the United States, including Denver, Los Angeles, Chicago, and a studio in Steinway Hall, New York. The biological results attained through the Harper System are health, co-ordination, relaxation, kinesthetic control, form and sound vibration, which are under the personal direction of Henry Harper of London; George Walker, Lieder singer of the Berlin Opera House, Germany; assisted by Dr. S. Prager, late conductor of the Teatro Cologne, Buenos Aires.

### Amonette-Schiller Nuptials

Regenia Schiller, a New York coach and accompanist, was recently married to Henri Louis Amonette. They will reside at the Temple Studios, 28 West 63rd Street.

### JEROME UHL

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### National Music League Creates Valuable Department

The National Music League has created a department which is not only unique but also of especial value to music students. With great care a list of names has been compiled of people living in all parts of New York City who are willing to have music students board in their homes. The Y. W. C. A. and other organizations have always been able to furnish young women with a certified list of eminently respectable homes where working girls can live at a nominal cost, but nothing so far has been provided for the music student. The list, which was shown to a representative of the MUSICAL COURIER, contains information not only of the names and addresses of people, but also their telephone numbers and what the accommodations are—in other words, an apartment where a piano can be rented by the hour or day for practice or where the student can live, having use of a piano already there, or with permission to bring in their own piano, also with full detail as to cost per week. A student applying to the National Music League in Steinway Hall can go over the hundreds of names, concentrate on the locality preferred, and before going to the house to inspect the accommodations, will know just exactly what it is going to cost and all details. Too much emphasis cannot be laid on this special department of the National Music League. This is just one of the many advantages to musicians this excellent organization is promoting.

### Steinways Start Broadcasting Series

Steinway & Sons announces that, with the co-operation of the Radio Corporation of America, through stations WJZ, New York, coupled with WGY, Schenectady, and WRC, Washington, a series of concerts by famous artists will be broadcast beginning Tuesday evening, October 27, in connection with the ceremonies that will mark the formal opening of the new Steinway Hall. On that evening Willem Mengelberg, conductor of the Philharmonic Orchestra, will direct the first concert program to be broadcast from Steinway Hall, and Josef Hofmann will give a piano recital. A feature of the program will be a Festival Hymn for orchestra and baritone solo composed by Mengelberg for the occasion, with Fraser Gange as soloist. The other concerts scheduled are as follows: Sunday, November 8, Walter Damrosch, pianist-conductor, and Paul Kochanski, violinist; Friday, December 4, Mme. Schumann-Heink; Monday, November 2, repetition of the Mengelberg Festival Hymn and piano recital by Ernest Hutcheson; Wednesday, November 4, the Elshuco Trio; Friday, November 6, Guy Maier and Lee Pattison. The programs begin at 8:30 and extend until 10 o'clock.

### New York Matinee Musicale Season Opens

The New York Matinee Musicale opened its second season with a meeting of the active members at the home of the president, Rosalie Heller Klein, 370 Central Park West, October 4. A brilliant season for this organization which made such a splendid start last year is anticipated. There will again be four concerts at the Ambassador Hotel on Sunday afternoons. This first meeting served also as an informal reception to the new members. An interesting program was rendered by Sigurd Nilssen, bass-baritone, and Alfred Nirenstein, violinist, both new members. Minabel Hunt was the accompanist. A delightful social hour followed, with a buffet supper.

### Frederick Hahn Appointed Auer Assistant

Frederick Hahn, one of Zeckner-Hahn Philadelphia Musical Academy, has been honored by Leopold Auer in the following statement: "After having had the opportunity of seeing and hearing the work done by Frederick Hahn, and after very careful consideration, I take pleasure in appointing him my representative and assistant in Philadelphia. (Signed) Leopold Auer."



# MAYO WADLER

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**Paris:**—"His spiritual, authoritative conceptions reveal a master."  
—*Serigny in Le Figaro.*

**London:**—"In the parlance of his compatriots, he has certainly delivered the goods."—*Westminster Gazette.*

**Vienna:**—"Masterly playing . . . the blending of emotional depth with intellect."  
—*Dr. Ludwig Karpath.*

**Warsaw:**—"The most exacting critic can but express his praise and enthusiasm for the artist."—*Kurjer Warszawski.*

## MODERN MUSIC MODERNIZED

The Awful Truth About George Antheil's Ballet Mécanique.

By CLARENCE LUCAS

"Music is the least disagreeable of noises," said Victor Hugo. Is it? Seventy-five years ago or so a mild criticism like Victor Hugo's might have been justified. The disagreeable noises of that day were the operas of Auber, Halevy, Meyerbeer, young Verdi. Much of that music was less disagreeable than the noises then in vogue. Howls of protest greeted the excruciating discords of Wagner's Tannhäuser. The leading London critic expressed himself certain that the cacophony of Schumann would never be acceptable to English ears.

A few years later, about 1900, Debussy startled everybody with his rash riot of harmonies and rhythms in L'Après-Midi d'une Faune. I remember very well the disgust with which that symphonic work was heard by some of the older music critics of the period. I heard the laughs and the jeers of many scoffers, and I wondered if the time would come when music would advance beyond the capacity of my old ears to follow it. I thought I had almost reached that condition when Stravinsky hurled his Sacre du Printemps at us in 1911. For fear of being rated as an old fogey, I made no comment on that music, and I tried to persuade myself that music really was progressing. Having expressed the opinion that "music is a living art which must progress or die," I stayed away from concerts when the Sacre du Printemps was played.

Now, however, the time has come when I must acknowledge myself unable to keep up the pace with the young composers of 1925. No doubt when the present century is half-way through an astonished music critic of the day will be amused to read in the faded records of 1925 that old Lucas of the MUSICAL COURIER could not make head or tail of so natural and mild a work as Antheil's Ballet Mécanique. Yes, I must confess that the mildness of the Antheil score did not appeal to me. And I am not prejudiced against the composer, for I know him well. I met him in London about five years ago when he first came from Philadelphia and was on his way to Berlin. He now lives in Paris. We occasionally have dinner together in the Latin Quarter and talk over the latest phases of modern art. George sits down to his piano and plays me some of his newest works and is highly amused when I say I can hear nothing but clashes of unrelated notes. For me five minutes of such horrible muddles of chromatic harmonies are enough. His rhythms likewise are nerve racking. He calls them cruel, and for once I accept a composer's estimate of his own music.

I am told that the International Composers' Guild has accepted George Antheil's Ballet Mécanique for performance in New York during the coming season. Go to it. By all means give it a hearing. It will make a sensation. Everybody will be talking about it, but the boldest hearer will quail when he is asked to whistle some of the tunes. The composer himself describes the ballet:

"I had in mind America, the savage and the civilized. It is the Negro and Steel. It is civilization against the savage. Savage rhythms are ground down by enormous steel ones. It is the first time that Negroes and skyscrapers have come into music. It is mechanical music, the first mechanical music ever written outside of its medium."

The orchestration of Antheil's Ballet Mécanique is not according to the textbooks. The student will search in vain through the orchestration books of Berlioz and Gaevert for even a hint of such combinations of sound. This is the list of instruments called for by the composer:

16 mechanical pianos operated electrically from a single master roll;

8 xylophones; 4 bass drums; 2 large sheets of tin;  
2 large pieces of steel; 2 electric motors with attachments giving buzzing sounds;  
1 siren; 1 series of electric bells.

This is the much discussed "Percussive" orchestra of which Stravinsky spoke. Some of the readers of these columns may recall that when Stravinsky was in New York last season he spoke very highly of Antheil's ideas about mechanical pianos and the medium of the mechanical orchestra.

Like the old fashioned symphony orchestra of Strauss and Tchaikowsky the new orchestra is divided into three sections:

(a) The Vibro-percussive, consisting of the siren, electric motor with buzzing attachments, electric bells, takes the place of the woodwind instruments of the ancient symphony orchestra.

(b) The Wood-percussive, consisting of xylophones, the hard brass instruments of bass, tenor, alto, soprano pitch, and every possible kind of drum.

(c) The mechanical piano, from 1 to 16, forming the basis of tone, and corresponding to the string section of the now superseded orchestra of the now dethroned composers of the now unbearable classics.

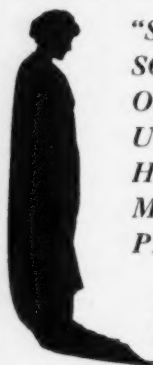
One memorable evening early this summer George played

me as much as I could stand of his Ballet Mécanique. I thought that perhaps I was misjudging the work from hearing the composer play it with ten feeble fingers on one piano. I went to the Pleyel rooms to hear the composition played on a mechanical piano by means of a roll, and the result exceeded my expectations. I felt like the artists who came after dark to view the picture Artemus Ward had on exhibition. They said they had never seen anything like it before, and hoped they never would again. Many times I was tempted to say something entirely unoriginal, such as, "The composer is now ready for the madhouse." But as Weber had already said that about the seventh symphony of Beethoven I resisted the temptation.

Sheridan makes one of his characters in a play fire a pistol to surprise the audience and then remark that he had stolen the effects from Handel. Today he would have taken his effects from Antheil.

"Ah! you tear out my ears," exclaimed a Paris critic when he heard a new opera by Gluck a century and a half ago. He was fortunate in not having his head blown off by the Ballet Mécanique.

Another French critic many years later compared the music of Berlioz to the sound of heavy furniture being dragged across the floor. If the furniture was heavy enough to shake the house down and break the critic's neck with a falling rafter he would recognize the difference between Ber-



"SHE HAS A LYRIC  
SOPRANO VOICE  
OF GREAT NAT-  
URAL BEAUTY.  
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lioz and Antheil. For Antheil comes from America. At the present moment of writing he is in Africa trying to pick up a few delicate suggestions from gourd drums and stone gongs. He might get a howl or two from the jungle, and a breezy hint from a fight between rhinoceroses. If he could witness a festival dance among unredeemed savages on the Congo,—wherever that is,—it might bear fruit when he penned his reveries later in the retreats of the Latin Quarter of Paris.

George treats me with good-natured tolerance. He recognizes that my musical tastes were formed long before the dawn of the real and only genuine music of the modernists. When I tell him that I see no connection between the sound of sixteen pianos and the musings of a disconsolate elephant he smiles a weary smile and assures me that I will get to like the new music if I work at it long enough. Thanks!

I therefore wish the International Composers' Guild good luck with its performance of George Antheil's Ballet Mécanique. The work will certainly get talked about. A new essay by Emerson or another Ululume by Poe might fall on deaf ears, but the Antheil Ballet will set every critic to work and fill untold columns with news paragraphs for a month.

## Gustlin to Play American Compositions

Featuring on each of his American Opera Inter-Recital programs last season a group of piano solos by American composers, Clarence Gustlin met with such enthusiastic response to this plan that he will continue it this season. Such names as MacDowell, Foote, Stillman-Kelley, Griffis, Carpenter, Cadman, Mason, Hanson, Guion, Dett, Martin, MacFadyen, Stringfield and Grunn will appear on Mr.

Gustlin's programs this season, besides those of several of our noted women composers, among the latter being Mrs. H. H. A. Beach, Helen Hopekirk, Marion Bauer, Mana-Zucca, Gertrude Ross and Fay Foster.

## Sessue Hayakawa to Stage Namiko San

When Tamaki Miura appears in the world première of the new Japanese opera, Namiko San, by the Italian-American composer, Aldo Franchetti, with the Chicago Civic



© Elsin

TAMAKI MIURA.

Opera Company in December, the staging of the work will be under the advisory technic of Sessue Hayakawa, celebrated Japanese motion picture star.

Mr. Hayakawa, being a countryman of Mme. Miura and friend of long standing, volunteered his services in this presentment. He is a recognized authority on Japanese manners and customs, scenery and costumes, and other details that go to make a correct stage picture of a story laid in his native Nippon. He is also a student of ancient Japanese forms and traditions, covering the period in which this new opera is laid. Mr. Hayakawa will go to Chicago in November to collaborate with Harry Beatty, technical director of the Chicago Opera, who will superintend the production.

Mme. Miura will have several guest performances with the Chicago Opera and will then appear on a limited tour in presentations of Puccini's Madame Butterfly and Franchetti's Namiko San.

## Recital Club Gives Second Musicales-Tea

On September 27, the Recital Club, organized by Rose Hazard and of which she is treasurer, held its second musicale tea at its attractive club rooms, 62 West Seventy-first street. A delightful hour of music was presented by the following: Jane Grinker, Margaret Kane, Alfredo Meunier, Theodore Saldenberg, Hedy Spielter, Jean Spitzer, Helen Dodge and Rosolino Di Maria, all of whom performed with good taste and musicianship. After the program, tea and refreshments were served while Miss Hazard and Margaret Taylor addressed the audience on the benefits derived from being a member of the club. A number of well known teachers have been asked to give members special terms for tuition.

## Winifred Macbride Opens Season

Winifred Macbride, Scotch pianist, who has lived for some years in London, taking a prominent place in European musical life, and who came to America last season, giving a number of successful recitals here, is in America again this season. She opened her season with a concert at Wells College, Aurora, N. Y., on October 17, as the first of a series of concerts of leading artists of which the Flonzaley Quartet will be one and others are to be announced later. She is under the management of Richard Copley.

## Warwick on Tour With Tibbett

Arthur Warwick is making a three weeks' tour as accompanist to Lawrence Tibbett, tenor, after which he will return to New York and resume his teaching at his new studio in Steinway Hall.

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## PROF. D. F. TOVEY, OF EDINBURGH UNIVERSITY, A RECENT VISITOR HERE

A summer visitor at the MUSICAL COURIER office was Professor D. F. Tovey, of Edinburgh University, Scotland. The chair of music there—the only one, by the way, in a Scottish University—has been held by Prof. Tovey since 1914. Last summer he came to the United States and created a great deal of interest on the western coast, through a series of lectures which he delivered at Santa Barbara.

"This year I shall extend my activities somewhat," said Prof. Tovey. "I leave tomorrow for Santa Barbara again. (This was the day before the earthquake there.) I believe a musical idea similar to Bayreuth could be worked out there. It is a very musical community, has an ideal climate and is beautifully situated. On my way back I shall stop off at a number of places for talks and recitals. Last year I regretted that I had to leave New York before the concert season opened in the fall. So this year I have taken care of that by obtaining a leave of absence from the University, and I am looking forward to being in New York for awhile after the music season opens. I shall have to miss the first concert of my orchestra in Edinburgh, but that will be conducted by Sibelius, in a program of his own works."

### NOT A STUDENTS' ORCHESTRA

"Our orchestra at the University is on a very different plan from the regular students' orchestra. We have many of the professional musicians of the town in it also. I believe

a music department should benefit the locality in which it is, and there have been mutual satisfactory results. At first I had quite a bit of trouble with the local trades-union, but all differences were adjusted and things have worked out very well indeed. Of course we pay all the local musicians who come into the orchestra. We keep the standard high, give interesting programs and attract large and interested audiences to our series of concerts, about eight or ten, during the winter. These partially pay the expenses. We have twenty paid rehearsals."

"But you do not pay the students, do you?" Prof. Tovey was questioned.

"No," was his reply. "Playing in the orchestra is part of their training and experience and I believe they get much more from it by the association with professional musicians. It is much the same idea as a group of medical students who are working with the doctors. The students could not open a hospital of their own, but get valuable training by the actual experience of working in hospitals in association with and under supervision of trained doctors."

"However," continued Prof. Tovey, "I am stressing the importance of paying musicians. It has too long been a notion among many people that musicians should give their services. I am trying to persuade people that musicians have to live and I believe it is a crass impertinence to expect them, after having spent much time and money for their

training, just as people in other professions, to give their services free, except in the case of absolute charity."

"We have formed a splendid string quartet, but are rehearsing under difficult conditions. They must make a living, so are playing in picture houses and so on, and we have our rehearsals after eleven at night."

### THE UNIVERSITY MUSICIAN

I feel I am convincing people of the value of a university training for a musician," stated Prof. Tovey. "I have worked out a number of ideas already, but things of permanent value cannot always be done in a hurry. Sometimes it takes a number of years for certain accomplishments, so I try to look ahead and work toward the goal patiently."

Prof. Tovey is an Oxford man, broadly educated and particularly a thorough musician. He is a pianist of attainments, a teacher and a composer, but prefers to be called a musician.

"You know," continued Prof. Tovey, "that the old English idea was that to be a musician one must be an organist. The organists were influential and practically controlled the musical situations during the nineteenth century. I believe that British music suffered greatly from the church organ loft idea and its restricting influence. There were strict rules and while church music was developed, composers of other tendencies suffered by conforming to rules laid down by church organists. The orchestra was practically overlooked and comparatively few lyric works were produced. Then there was also a mutual class prejudice which put things in a bad way. But those conditions have changed and people are seeing things in a new light today. There is greater musical activity everywhere and some splendid things are being accomplished."

Speaking of his visit in this country, Prof. Tovey remarked, "There are advantages in crossing the country. One is amazed the first time at the vast amount of space and realizes that he can find something outside of New York and Chicago. And it gives one an idea of the extraordinary amount of work to be done."

Prof. Tovey manages to find time to continue the creative side of his profession, and next winter his recently completed symphony is to be produced in Dresden under Fritz Busch.

Prof. Tovey is giving his New York recital in October.

### Scholarship Winners at Cincinnati Conservatory

Announcement of scholarships awarded as a result of examinations held at the Cincinnati Conservatory of Music showed that twenty-two students would be given tuition with members of the artist faculty of the school. The successful applicants, who were judged by members of the artist faculty, are: (piano) Marvin Schutte, Cincinnati; Verna Brackinreed, Flint, Mich.; Elsie S. Moore, Norfolk, Va.; Mildred Hall, Knoxville, Tenn.; Abraham Gershtkovitz, Newport, Ky.; Edward Imbus, Cincinnati; Ralph Briggs, Williamsburg, Va.; Helen Eichorn, Richmond, Ind.; and Esther Preston, Winchester, Ky.; (voice) Burley Laurimore, Granville, Ohio; Iliah Clark, Greenville, Ohio; William C. Dugan, Vanceburg, Ky.; James C. Boyce, Girard, Kans.; and Leota Willett, Covington, Ky.; (violin) Oscar E. Valentin, Cincinnati; Dwight Weiler, Circleville, Ohio; Felix Hardin, Norfolk, Va.; Helen Lauk, Cincinnati; Howard Beckes, Columbus; Beatrice Moser, Dayton; and Truman Boardman, Anaconda, Mont.; (cello) Leila Atkinson, Huntington, W. Va.

The Clara Baur Memorial scholarship, given by the Alumnae Association of the Conservatory in memory of the founder of the school, was awarded for the first time this year, the fortunate recipient being Mary Alice Cheney, of Winchester, Ind. Miss Cheney will continue her vocal studies this year with John A. Hoffmann.

### Ruth Lloyd Kinney Popular

Ruth Lloyd Kinney has recently renewed her contract with the Ampico Company as solo artist for a tour of thirty weeks throughout the United States, beginning in October.

In August Miss Kinney sailed for Europe. She sang on the DeGrasse at the ship's concert on the program with Percy Grainger. Miss Kinney sang in London before returning to America for her season's tour. She is another of the many pupils of Adelaide Gescheidt who are popular at home and abroad.

### Gray-Lhevinne Opens Tour

On September 28, 29 and 30, Estelle Gray-Lhevinne gave a series of special recitals in Buffalo, N. Y., with an attendance of over eight thousand. So popular are this artist's programs that she gave several more recitals the following week in Buffalo and will return again in December. On October 3 Gray-Lhevinne had a successful concert at Newark, at which time she introduced several new compositions.

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N. Y. Sun, Dec. 8th, 1924

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*Estelle Liebling*



Photo by G. Maillard Kesztere

## Important Engagements at Estelle Liebling Studio

### Six pupils re-engaged for Metropolitan Opera Company

Marcella Roeseler	Dramatic Soprano
Maria Mueller	Lyric Soprano
Yvonne D'Arle	Lyric Soprano
Joan Ruth	Coloratura Soprano
Max Altglass	Tenor
Arnold Gabor	Baritone

### Engaged for Chicago Opera Company

Devora Nadworney	Mezzo-soprano
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### Re-engaged for Chicago Opera Company

Augusta Lenska

### Three Pupils engaged for Atlanta Municipal Opera Company

Ethel Louise Wright	Coloratura Soprano
Anne Yago	Contralto
Charles Schenck	Baritone

### Three pupils engaged for Cedarhurst Summer Opera Company

Joan Ruth	
Frances Sebel	Lyric Soprano
Max Altglass	

### Engaged for St. Louis Summer Opera Company

Yvonne D'Arle  
Joan Ruth

### Engaged for St. Louis Grand Opera Company

Anne Yago

### Engaged for Rubinstein Club of New York

Maria Mueller  
Joan Ruth  
Frances Sebel  
Frances Paperte  
Charles Schenck

### Two pupils engaged for Carmen presented at Manhattan Opera House

Frances Sebel  
Devora Nadworney

### Engaged for Washington Opera Company with Chaliapin

Devora Nadworney

### Engaged for Gallo Opera Company

Anne Yago

### Engaged for New Orleans Opera Company

Beatrice Kendall Eaton

### Engaged for Municipal Opera Company of New York

Florence Leffert

### Three pupils engaged for Goldman Band Concerts

Joan Ruth  
Edith Ewald, Dramatic Soprano  
Viola Sherer, Dramatic Soprano

### Sang with West Point Military Band at West Point

Dorothy Miller, Coloratura Soprano

### Engaged for Eight Mayor Hylan's concerts in Central Park

Virginia Choate Pinner, Dramatic Soprano

### Engaged for San Francisco Opera Company

Elinor Marlo	Mezzo-Soprano
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### Engaged for Spartanburg Festival

Augusta Lenska	
Frances Paperte	Mezzo-soprano

### Engaged for Ann Arbor Festival

Augusta Lenska

### Re-engaged for Maine Festival

Joan Ruth

### Three Successful New York Recitals

Martha Phillips	Coloratura soprano
Frances Sebel	
Florence Leffert	Lyric Soprano

### Engaged for Cincinnati Symphony Orchestra

Frances Paperte

### Engaged for Los Angeles Symphony Orchestra

Elinor Marlo

### Engaged for three months' tour with Edward Johnson of the Metropolitan Opera Company

Joan Ruth

### Engaged to sing before President Coolidge with the Daughters of the American Revolution

Joan Ruth

### Engaged to create leading role in Lazar Saminsky's Opera "The Merry Plague"

Patricia O'Connell, Lyric Soprano

### Engaged for joint recitals with Gigli in Scranton and Springfield

Frances Sebel

### Engaged for leading parts in:

Louis the 14th, Elsie Ersi  
Mikado, Marguerite Namara  
Prisoner of Zenda, Vivara and Ethel Louise Wright  
Student Prince, John Coast, Bess Bratsch, Emmie Niclas  
Love Song, Helen Peck  
Artists and Models, 1925, Muriel Fyne, Betty Lawrence  
Earl Carrol Vanities, Jessica Dragonette, Celia Branz  
Gay Paree, Bartlett Simmons  
My Girl, Elmira Lane

### Engaged for other parts in:

Student Prince, Patricia O'Connell, Phyllis Newkirk  
Love Song, Nancy Corrigan, Betty Franke, Mary Grahame  
Lady Be Good, Wright, Lane  
Princess Ida, Gertrude Otto  
The Vagabond King, Therese Hyle, Muriel Murrillo  
A Night Out, Nancy Corrigan

### Engaged for Northampton Stock Company

Helen Peck

### Engaged for Toronto Stock Company

Helen Hubbs

### Engaged for Gloversville Stock Company

Claire Marlowe

### Moving Picture Engagements

Capitol Theatre, New York, Charles Schenck  
Strand Theatre, New York, Marye Berne  
Rivoli Theatre, New York, Patricia O'Connell  
Rialto Theatre, New York, Jessica Dragonette  
Cameo Theatre, New York, Beatrice Belkin, Anna Balthy, Bessie Glass  
Colony Theatre, New York, Anna Balthy  
Piccadilly Theatre, New York, Dorothy Miller  
Luxor Theatre, New York, Celia Branz, Anna Balthy  
Astoria Grand, Patricia O'Connell, Belkin, Balthy, Glass  
Jackson Heights, Dragonette, Branz, O'Connell  
St. Louis State, Dragonette, Branz  
Philadelphia, Stanley, Branz, Dragonette, Olive Cornell  
Philadelphia, Fox, Charles Schenck  
Cleveland, Stillman, Marye Berne, Coloratura Soprano.

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## Cincinnati College of Music Notes

CINCINNATI.—To meet the demand of larger classes and an increase in the enrollment, the Cincinnati College of Music has opened new studios in the Alms Building adjoining the Music Hall, and a number of additional faculty members have been engaged. One of the most important additions to the teaching staff is Ernest Pack, a violinist of international reputation as solo and ensemble artist and for several years member of the Cincinnati Symphony Orchestra. The violin department of the school is unusually large and counts among its faculty such well known musicians as Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra; Adolf Hahn, director of the College of Music; Erich Sorantin, formerly of the symphony orchestra, who now devotes his entire time to teaching; Uberto T. Neely and Louise C. Lee.

A new course has been included in the curriculum of the public school music department, of which Sarah Yancey Cline is the director. This new course in Community Organization, Festivals and Pageants will be given by Marie Dickore, member of the summer session faculty of the University of Wisconsin's School of Music, and aims to prepare public school teachers to organize their community for festivals, pageants and other celebrations in which music plays an important part. The pupils of this class will write, costume and produce several folk festivals during the year. Vacations were spent in so many different parts of the

United States and Europe by the faculty members of the college that their return was marked by fascinating stories of musical and historical pilgrimages, reunions with former classmates in famous studios, with a wealth of new material for class work, and contributions to the art of music in various forms. Mr. and Mrs. Frederick J. Hoffmann and their daughter, Charlotte, spent a part of their vacation making an historical pilgrimage through the East, and followed the trail of Paul Revere, on which they were but recently preceded by President Coolidge. Lino Mattioli and his wife enjoyed the cool breezes at Atlantic City, while motor tours through the Adirondacks and Catskills claimed several other members of the faculty. Dr. Sidney C. Durst returned from a summer spent in musical research in Spain and Portugal, which reaped a wealth of fascinating music for use in his classes.

Lillian Arkell Rixford, of the artist faculty, met with unusual recognition on her vacation. She spent the greater part of the summer at Galt, Canada, and enjoyed the pleasure of playing upon the magnificent four manual Cassavant organ there. However, her greatest triumph came when she was invited to give a private organ recital for the Bishop of Toronto and his daughter. Bishop Sweeney is not only an authority on church music, but also is an artist upon the organ himself, and praised highly Mrs. Rixford's musicianship.

The Work Shop Theater of the College of Music, under the direction of John Redhead Froome, Jr., is making great strides this year.

## Wildermann Institute Catalogue Issued

The Wildermann Institute of Music and Allied Arts, Mary Wildermann, director, has issued its 1925-26 catalogue, a perusal of which gives one an idea of the remarkable progress made by this school and of the ambitions of its director. Miss Wildermann, concert artist and teacher of considerable experience, has in four and one-half years built up a school of fine reputation. Located at St. George, Staten Island, it has not only become the center of musical culture on the Island, but draws as students many from New York and even other States as well.

Miss Wildermann has been very careful in selecting her faculty and has chosen such well known teachers as Michael Scapiro (violin department), Hermann Spielter, Else Letting, Josephine Kirpal, Patricia O'Connell and others.

Additional quarters in St. George, S. I., have been procured to accommodate the heavy enrollment at the Institute. A center of the Institute will also be opened in the Bronx on October 15. Classes in drawing, painting and modeling from placticene, for children from six to twelve, opens November 2. Monthly recitals begin in November.

## Estelle Liebbling Pupil Engaged for The Royal Pretender

Ethel Louise Wright has been engaged by the Shuberts for a singing and dancing part in their new production.

## Kochanski to Return This Month

Paul Kochanski, violinist, will sail from France on the SS. De Grasse on October 21, arriving here in time for his tour under the management of George Engles.

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## SAN CARLO OPERA

LA BOHEME, OCTOBER 7

Anne Roselle, as Mimi, was the outstanding star at the performance of La Boheme on October 7. Fascinating she looked, and superbly she sang and acted, ably assisted by Tafuro as Rodolfo. Leonora Cori was Musetta, Valle and De Biasi the Marcel and Colline. Peroni conducted.

LA GIOCONDA, OCTOBER 8

In La Gioconda, October 8, Edith De Lys, as guest artist, was effective in the title role. Manuel Salazar replaced Franco Tafuro as Enzo; Stella de Mette portrayed the role of Laura, and Mario Valle that of Barnaba. Others in the cast were Pietro de Biasi, Bernice Schalker, Natale Cervi, and Francesco Curci. Carlo Peroni conducted. The Dance of the Hours was beautifully executed by the Pavley-Oukrainsky ballet.

RIGOLETTO, OCTOBER 9

Rigoletto was presented on October 9. Josephine Lucchese sang the role of Gilda and covered herself with glory both vocally and histrionically. Her aria in the second act was rendered with such purity of tone, fine shading and vocal skill as to bring forth applause that amounted to an ovation. She looked, acted and sang the role with a blending of excellence that was more than satisfactory. Ghirardini, as Rigoletto, gave a commendable interpretation. Oliver was the Duke. Peroni conducted. Dance divertissements by the Pavley-Oukrainsky Ballet followed the opera.

FAUST, OCTOBER 10 (AFTERNOON)

The Saturday matinee offering of Faust by the San Carlo Opera Company proved again that opera's popularity. Franco Tafuro, tenor, who essayed the title role, put himself splendidly into the character of the German philosopher who had tired of the seeming emptiness of human knowledge, and really did some quite remarkable singing. Pietro De Bias, as Mephistopheles, displayed an invigorating bass voice, and despite the insidiousness of his role as the Spirit of Evil, succeeded in making himself much liked. Bianca Saroya as Marguerite won a warm response from her audience, and Emilio Ghirardini, as Valentine, was generously applauded for his baritone renditions. The Pavley-Oukrainsky Ballet added to the afternoon's entertainment.

CARMEN, OCTOBER 10

A large and enthusiastic audience filled the theater last Saturday evening primarily to hear Stella De Mette in the title role of Carmen. After the Habanera aria, which Miss De Mette sang excellently and in which she continued her clever acting, she was showered with applause by the large audience. She also retained her rich full voice throughout the entire presentation and was the recipient of many floral tributes. The other leading roles were taken by Manuel Salazar as Don Jose and Mario Valle as Escamillo.

## Gange and Jacobsen in Joint Recital

Fraser Gange began his season on October 9 in joint recital with Sascha Jacobsen in Bedford Hills, Mass.

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Orchestral Conducting, Max Bendix.  
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Opera, Max Bendix, Margery Morrison.  
Cello, Rosolino di Maria.  
Piano Ensemble, Alfredo Meunier.  
Languages and Elocution, Mlle. C. de Clair.

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Photo by Holmes I. Mettee

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"Musical culture, expressive sentiment, enthusiasm, intelligence, style, experience—SHE POSSESSES ALL; also spirit and verve and a presence that was enchanting."—*Il Tevere*, Rome, April 30, 1925.

"HAS A VOICE OF GREAT BEAUTY, rich, sweet and clear. She has a mobile, expressive face, distinct dramatic ability and best of all RARE CHARM OF PERSONALITY."—Richmond (Va.) *Times-Dispatch*, Jan. 13.

"It is not by academic methods that Elizabeth Gutman proves her worth, but by a spontaneity, a liberty of inspiration and an allure which CHARM ONE CONTINUALLY."—*Excelsior*, Paris, May 28, 1925.

"She afforded her hearers an afternoon of delight, meriting the MOST ENTHUSIASTIC AND EXCITED APPLAUSE."—*Il Messaggero*, Rome, April 30, 1925.

"It is not often that a singer has been accorded the enthusiasm and appreciation which Mme. Gutman received here last night. AGAIN AND AGAIN SHE WAS OBLIGED TO ACKNOWLEDGE ENTHUSIASTIC DEMONSTRATIONS."—Chattanooga (Tenn.) *Times*, Jan. 5.

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**MENGELBERG ARRIVES.**

A small impromptu reception for Willem Mengelberg and Mrs. Mengelberg took place on the steamship Nieuw Amsterdam when the Philharmonic conductor arrived. In the picture are, left to right: Maurice Van Praag, personnel manager of the Philharmonic; Commander B. C. van Walraven, captain of the Nieuw Amsterdam; Mr. Mengelberg; Mrs. Mengelberg; W. van Doorn, general manager of the Holland-American Line; Sam Booten-heim, and Scipione Guidi, concertmaster of the Philharmonic. (Photo by Foto Topics, Inc.)

#### Josiah Zuro Opens Master Class in Singing

Josiah Zuro, long identified with important musical events in New York City and vicinity, will hold master classes in singing this season. He will instruct advanced singers in coaching and interpretation of operatic roles, and also give a limited amount of time to students just beginning in voice placement.

Mr. Zuro has created many lovely voices during his career as a teacher and at the head of his own opera company, and the fact that he is going to devote his entire time to his studios will be welcome news to those desirous of working with him.

Nineteen years ago, as a boy of eighteen, Mr. Zuro came to this country from Russia with his parents. His father was a singer and was immediately engaged to sing in the Manhattan Opera Company. A pianist was needed, and the elder Zuro suggested Josiah, who got the job. He had a small salary and an imposing title—that of assisting chorus-master. Within the year the chorus master left and young Zuro filled the vacancy. Campanini, general musical director as well as conductor of the Manhattan Opera Co. was enraged at the sight of the youthful chorus master, but after attending one rehearsal at which Mr. Zuro managed three hundred voices without a hitch, the Italian stepped up to him and embraced him in full view of the company.

After five years of thorough operatic schooling, Mr. Zuro entered the musical comedy field in The Chocolate Soldier. Since that time he has distinguished himself in the various fields of music, in opera with his own company, in symphonic work with his orchestra, (the Sunday Symphonic Society,) and in theatrical work as the director of presentation for the Rivoli, Rialto and Criterion theatres. Mr. Zuro's most distinguished production was the season of free open-air operas which the City of New York presented to an audience that aggregated more than 100,000. A company of 650 participated in these spectacles, with such artists as Charles Marshall and Frances Peralta heading the casts. Mr. Zuro's decision to give the performance of Faust in English met with enthusiasm expressed editorially in the newspapers. It was this reception that led to including coaching in the English version of grand opera, as a part of his classes.

"I believe that both audience and artist have a new treat in store for them if operas should be given in good English translation," Mr. Zuro said. "Many singers have admitted to me that they have an inadequate conception of their roles, that they know the foreign words without appreciating the full significance of them. It is my plan therefore to concentrate on this branch of grand opera, for I am confident that the day of opera in our own language is very close at hand."

In his classes Mr. Zuro will give what amounts to a post-graduate course where singers with stage experience may receive special instruction in their particular roles. Throughout his career Mr. Zuro has insisted upon good acting as well as good singing.

#### Los Angeles Pays Tribute to Hortense Jones

During July and August Hortense Barnhart Jones, mezzo soprano, motored with friends through Pennsylvania, Illinois



**HORTENSE JONES,**

mezzo-soprano, and Rhea Silberta, photographed following a concert appearance in Los Angeles. (Hughes photo.)

and Missouri, stopping off in St. Louis to attend some of the opera performances there. Miss Jones sang in Venice, Cal., and in commenting on the concert the Venice Evening Vanguard stated that her voice, with its clarity and power, proved to be remarkably well adapted to open air singing. Following a visit to Los Angeles Miss Jones returned to her home town, Los Angeles, where friends entertained extensively for her and Rhea Silberta, composer pianist, who appeared in recital with the mezzo soprano. In speaking of Miss Jones' art the critic of the Los Angeles Evening Herald said: "Miss Jones possesses a dramatic mezzo soprano voice of rare timbre and she handles it with the poise of one who understands it thoroughly. . . . Miss Jones has added just another jewel to our local fame in her rich vocal gifts

and personal charm." The accompanying photograph shows only a small part of the numerous floral bouquets and baskets of flowers which were showered upon Miss Jones and Miss Silberta at this recital. The singer will return to New York the end of this month and is booked for a tour of the East.

## ANNA CASE



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## WHERE THEY ARE TO BE

As Announced

ALTHOUSE, PAUL—Minneapolis and St. Paul, Minn., April 8-9.  
 ARDEN, CECIL—Buffalo, N. Y., October 17; Brookville, Pa., October 20; Kingsley, Kan., October 26; Colorado Springs, Colo., November 2; Pueblo, Colo., November 5; Grand Junction, Colo., November 5; San Francisco, Cal., November 6-11; Pittsburgh, Pa., November 19; Bloomsbury, Pa., November 20.  
 BACHIAUS—Philadelphia, Pa., November 19.  
 BERNZ, ALBERT—Cincinnati, O., October 27.  
 BRASLAU, SOPHIE—Minneapolis and St. Paul, Minn., April 15-16; Johnstown, Pa., March 18.  
 BRETON, RUTH—Springfield, Ill., Oct. 16.  
 BURKE, EDMUND—Philadelphia, Pa., November 17 and 19.  
 CASE, ANNA—Oklahoma City, Okla., October 16; Chico, Cal., November 3; Palo Alto, Cal., November 5; Santa Maria, Cal., November 10; Long Beach, Cal., November 14; Los Angeles, Cal., November 17; San Bernardino, Cal., November 24; San Francisco, Cal., November 29.  
 CHERKASSKY, SHURA—Boston, Mass., October 25.  
 CLEVELAND ORCHESTRA—Johnstown, Pa., January 21.  
 COURBOIN, CHARLES—Minneapolis and St. Paul, Minn., February 25-26.  
 D'ARLE, YVONNE—Baltimore, Md., March 8.  
 DEGGORZA, EMILIO—Minneapolis and St. Paul, Minn., November 27-28.  
 DEKEESE SINGERS—Birmingham, Ala., November 3.  
 EASTON, FLORENCE—Minneapolis and St. Paul, Minn., October 29-30.  
 ELMAN, MISCHA—Johnstown, Pa., April 8.  
 FARNAM, LYNNWOOD—Washington, D. C., October 28-30 at Coolidge Chamber Music Festival; Baltimore, Md., November 5.  
 FLEISCH, CARL—Philadelphia, Pa., October 27; Minneapolis and St. Paul, Minn., January 28-29.  
 FLOZALEY QUARTET—Middlebury, Conn., October 27; Northampton, Mass., October 28; Farmington, Conn., October 29; Hartford, Conn., October 30; Williamstown, Mass., November 1; Saratoga, N. Y., November 2; Kearney, N. J., November 4; Dobbs Ferry, N. Y., November 5; Hackensack, N. Y., November 6; Reading, Pa., November 12; Scranton, Pa., November 13; Aurora, N. Y., November 14; Rochester, N. Y., November 16; Buffalo, N. Y., November 17; Columbus, O., November 20; Chicago, Ill., November 22; Minneapolis, Minn., November 24; Ashland, Wis., November 25.  
 FRIEDMAN, IGNATZ—Oklahoma City, Okla., February 13.  
 GABRIELOWITZ, OSSIE—Montreal, Can., November 2; Minneapolis and St. Paul, Minn., March 4-5.  
 GALLI-CURCH, AMELITA—Birmingham, Ala., December 17.  
 GANGE, FRASER—Brooklyn, N. Y., November 1.  
 GANZ, RUDOLPH—Minneapolis and St. Paul, Minn., December 31-January 1.  
 GOODSON, KATHARINE—Minneapolis and St. Paul, Minn., January 21-22.  
 GRADOVA, GITTA—Johnstown, Pa., October 15; Ann Arbor, Mich., October 21; Guelph, N. D., October 27.  
 GRAVEURE, LOUIS—Oklahoma City, Okla., November 4; Montreal, Can., February 1.  
 GUTMAN, ELIZABETH—Baltimore, Md., November 22.  
 HAGAR, EMILY STOKES—Montclair, N. J., January 3; Pittsburgh, Pa., April 8.  
 HANSEN, CECILIA—Minneapolis and St. Paul, Minn., November 19-20.  
 HAYES, ROLAND—Detroit, Mich., January 1.  
 HUTCHESON, ERNEST—Reading, Pa., November 12.  
 KORB, MAY—Montclair, N. J., October 18; Montreal, Can., October 22; Holidaysburg, Pa., November 6; Newark, N. J., November 8; Portland, Ore., December 10.  
 LEONSKA, ETHEL—Montreal, Can., March 15.  
 LENOX STRING QUARTET—Providence, R. I., January 8.  
 LENT, SYLVIA—Montclair, N. J., October 27; Lowell, Mass., November 2; Manchester, N. H., November 4; Fall River, Mass., November 6.  
 LUND, CHARLOTTE—Brooklyn Institute of Art, October 16, 23, 30, November 9, 16, 23, December 12; Oswego, N. Y., November 6; Springfield, Mass., November 29; Scranton, Pa., February 1; Freeport, L. I., November 10, 17, 24, December 1.  
 LUND, RENE—Chicago, Ill., November 2.

McAFEE, MARION ALICE—Chicago, Ill., March 7 and 13.  
 McCORMACK, JOHN—Birmingham, Ala., January 22.  
 MEISLE, KATHRYN—Elon College, N. C., October 15; Ashland, Wis., October 19; Jackson, Mich., October 21; Appleton, Wis., October 28; Chicago, Ill., November 2 and 15; Montevideo, Ala., November 7; Louisville, Ky., November 10; Kokomo, Ind., November 16.  
 MEYER, MARJORIE—Boston, Mass., January 7; tour of Illinois and Michigan.  
 MILLER, MARIE—Maplewood, N. J., October 16; Washington, D. C., October 28.  
 MURPHY, LAMBERT—Muncie, Ind., November 16; Athens, O., November 18; Chicago, Ill., November 22; Indianapolis, Ind., November 23.  
 N. Y. STRING QUARTET—Erie, Pa., October 22.  
 NOVAKS, GUIOMAR—London, Eng., November 3-4; Chicago, Ill., December 29.  
 PAYTON, FRED—Cincinnati, O., December 25.  
 PONSILLE, ROSA—Springfield, Mass., October 16; Bridgeport, Conn., October 18.  
 RETHBERG, ELISABETH—Portland, Ore., October 15; San Francisco, Cal., October 18; Los Angeles, Cal., October 20; San Diego, Cal., October 21; Hollywood, Cal., October 22; Newark, N. J., November 10.  
 REUTER, RUDOLPH—Oak Park, Ill., October 20; Battle Creek, Mich., October 21.  
 RUSSIAN SYMPHONIC CHOIR—Johnstown, Pa., December 7.  
 SALMOND, FELIX—Minneapolis and St. Paul, Minn., December 10-11.  
 SCHELLING, ERNEST—Minneapolis and St. Paul, March 25-26.  
 SCHOFIELD, EDGAR—Manchester, N. H., November 20.  
 SEIBERT, HENRY F.—Reading, Pa., October 28 and November 29; Washington, D. C., November 12; two recitals in Lake Worth, Fla., December 1.  
 SIMMONS, WILLIAM—Portland, Me., February 7.  
 SMITH, ETHELYNNE—Lawrenceville, N. J., November 1; Woodstock, Va., November 5; Waynesboro, Va., November 7.  
 SOUTA'S BAND—Providence, R. I., October 18.  
 THIBAUD, JACQUES—Oklahoma City, Okla., March 4.  
 TOLLESEN TRIO—Brooklyn, N. Y., December 6; Jamaica, L. I., December 16.  
 WHITEMAN'S ORCHESTRA—Oklahoma City, Okla., November 4.  
 ZIMBALIST, EREM—Pittsburgh, Pa., October 20; Waukesha, Wis., October 22; Stevens Point, Wis., October 23; Minneapolis and St. Paul, Minn., January 7-8.

## Associated Glee Clubs on New Basis

The Associated Glee Clubs of America, Clayton W. Old, president, is now on a basis of permanent organization. Kenneth S. Clark has been made executive secretary and an office equipped for him at Chickering Hall, New York. The New York concerts this season will present a chorus of about 1100, made up of singers from member clubs, and will take place at the 71st Regiment armory on February 6. Walter Damrosch conducting. During the week-end of the date of the concert the Association expects to inaugurate for the first time its male chorus competitions.

## Abby Morrison Returns from Europe

Abby Putnam Morrison, soprano, has returned to New York after a successful summer abroad. She sang at the Salle Pleyel, Paris, and also appeared in London and Milan. En route to Europe Miss Morrison sang at a special concert given on the Paris, the other two artists being Chaliapin and Kochanski.

## Estelle Lieblich Artist Scores on Coast

Arnold Gabor, baritone of the Metropolitan Opera and an artist-pupil of Estelle Lieblich, recently scored success as soloist with the Pacific Saengerbund in San Francisco. The critics were warm in their praise, the Post saying in part: "Gabor sang the Evening Star from Tannhäuser

with superb artistry in magnificent voice—better, many declared, than it ever had been heard here, and some added 'or in Berlin.' The critic of the Chronicle said that he "scored a triumph with his singing and was forced to respond to many encores," the Examiner declaring that he "carried the house by storm."

## Mary Miller Mount Praised by Artists

Mary Miller Mount has won much praise from artists she has accompanied in concert and recital, frequently being paid one of the highest compliments an accompanist can receive, that of giving such splendid support to her soloists that the latter are entirely unconscious of her presence. Her playing is so sympathetic that it has been said of her that she always knows when a singer has to swallow unexpectedly.

Mrs. Mount has been spending the summer at Avalon, N. J., but she has now returned to Philadelphia and reopened her studios there. September 4 Mrs. Mount appeared both as pianist and accompanist at a concert given at the Princeton Hotel, Avalon. She played a prelude by MacDowell and a nocturne by Brassin and also was the accompanist for Ednah Cook Smith, mezzo-contralto, and Henry Gurney, tenor. One of the interesting numbers on the program was Jenö de Donath's A Little Friendship Song, sung beautifully by Mrs. Smith. This song is still in manuscript and was heard for the first time in public on this occasion.

## Hilda Reiter Returns From Europe

Hilda Reiter has returned from a three months' trip to Europe, where she visited many of the interesting cities in Germany and Switzerland and also a few in Italy. Miss Reiter sang in the church in Wurzbach, Germany, where her mother attended as a child, Wurzbach being her birthplace. She also sang in the Johannes Church in Crimmitschau on September 13 and in the University Church, Leipzig, on September 20. While in Leipzig Miss Reiter sang for Walter Hanel, the German vocal teacher and conductor, who wrote: "Hilda Reiter is such a fairy-like coloratura soprano that I wish she would come and bring joy to our old Europe."

## Merle Alcock's Autumn Plans

Merle Alcock, contralto of the Metropolitan Opera Company, who cut her European vacation short to sing for the second season with the Ravinia Park Opera Company, has been at her home in New York preparing for an early autumn tour which will again take her to the Middle West. Notable appearances on this journey will be Miss Alcock's singing of Amneris in Detroit and of Gioconda in Columbus. After her tour Miss Alcock will return for a short interval before the Metropolitan season.

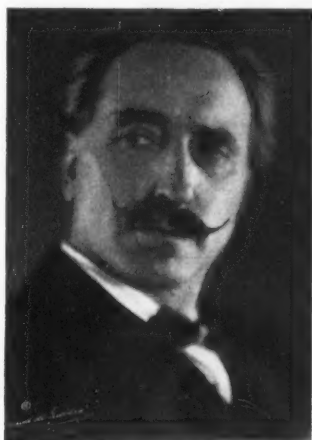
## Buckley to Have Paris Class

Seymour Buckley, teacher of voice, is closing his New York studio for a few weeks. He will sail for Paris, October 17, and remain there to conduct a short master class for which he has been especially engaged, returning to New York shortly after December 1. Mr. Buckley also has his special class again in New Haven.

## Minneapolis Symphony Orchestra

HENRI VERBRUGGHEN, Conductor

"The standard of performance by the Minneapolis Symphony Orchestra last night in Syria Mosque was, we venture to say, the highest so far attained in any orchestral concert this season, and here we do not except even the visit of the Boston Orchestra."—Pittsburgh "Gazette-Times."



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## NEW YORK CONCERTS

OCTOBER 7

Tomford Harris

Tomford Harris, pianist, gave a recital at Aeolian Hall on the evening of October 7 before a large audience which proved its liking for his playing by much applause and the demand of encores. The program included works by Brahms, Bach, Ravel, Albeniz, MacDowell, Liapounoff, Chopin and Liszt-Madjaroff, and was played with great technical skill and much interpretative charm. Mr. Harris is a young man evidently possessed of quite exceptional musical talent and a very definite will of his own, which gives his readings of the music he plays a distinct personality and individuality. His phrasing calls for special mention, the

various sections of the music being always clearly punctuated. This adds a certain suave deliberation to the performance—a quality generally found only in the playing of mature artists with long successful careers and stage experience behind them—he gives the music delightful clarity and lucidity, bringing out every feature of its beauty and driving its message home as it could not be driven home by other means. Mr. Harris made his debut here last season, and this second hearing confirms the impression then made of talent and ability that are sure of rapid recognition.

Alfred Hollins

Alfred Hollins, Mus. Doc., F. R. C. O., distinguished English blind organist and composer, gave his opening recital of a trans-continental tour at the Wanamaker Auditorium, October 7, before an audience embracing, among others, many of the distinguished organists of Greater New York. It was an attentive and appreciative audience, which roundly applauded his crisp, clean-cut and amazingly accurate playing. The complexities of the large four-manual instrument, with its many pistons, pedals, etc., had no

terrors for the sightless organist. Musicians greatly admired his splendid playing of the big Bach toccata in F, young organists appreciated his playing of his own best-known easy piece, The Spring Song, while everyone united in admiration for his improvisation on a theme played for him before the audience by his told-time friend, T. Tertius Noble. Splendid was this in every respect, climaxing with an exciting stretto in the fugal finale. These were the high lights of the afternoon, which most auspiciously opened the tour which is under the honorary auspices of the National Association of Organists.

OCTOBER 8

Russian String Quartet

A new string quartet made its bow to the public of New York on the evening of October 8 in the ballroom of the Majestic Hotel. It calls itself the Russian String Quartet for the good and sufficient reason that its members are all Russians. They are Josef Piastro Borissoff, first violin; Nikolai Berezowsky, second violin; Samuel Stillman, viola; Basil Zakharoff, cello. They played Beethoven's quartet in C minor, op. 18, No. 4; two sketches based on Indian themes by Charles T. Griffes and Borodin's quartet in D major, and their performance was of such excellent character and showed so much individual skill as well as careful ensemble training that one may safely predict a successful career for this new organization if it holds together. A good sized audience of invited guests showed its appreciation by hearty applause.

OCTOBER 10

Sigrid Onegin

On October 10, the first recital of the season given by the National Music League had for its artist Mme. Sigrid Onegin. There were no seats for sale, as it was given for the members of the League. The Town Hall was packed, with at least a hundred on the stage.

Mme. Onegin's debut here two years ago attracted considerable attention, but her concert on Saturday proved beyond a doubt that she has one of the great voices of the present age—the same beautiful, warm, contralto tones, although she seems to have added considerably to her interpretation, and her vocal control was nothing short of marvelous. Her first number was the great Handel aria, Furibundo spira il vento. The second group contained two songs of Loewe and two children's songs of Schumann. Her third group was Schubert, ending with Der Erlkönig, which she gave with rare vocal power and an interpretation entirely new. The last group was Brahms, Mein Maedel hat einen Rosenmund being repeated.

Mme. Onegin was very gracious and gave innumerable encores, including two English songs, and it was not until she sang a dainty little encore to the effect that as much as she would like to stay and sing for them she had to say good-bye, that the audience would leave the theater. A rare concert in every respect!

OCTOBER 11

George Liebling

George Liebling, distinguished pianist and composer, gave his new piano concerto a first hearing (with Leonard Liebling at a second piano) at his recital at Aeolian Hall, on October 11. The work is of the romantic-lyric style, in F major, with vigorous first movement ending with crisp octaves; a song-like andante in A, and a polonaise finale of tremendous verve. Thirty minutes long, it is time well spent, and should be heard with orchestra, although nephew Leonard very efficiently took its place. Needless to say, composer-pianist George Liebling gave a brilliant and at the same time poetic performance, winning recalls.

Beautiful singing tone in the andante preceding the Chopin Spianato Polonaise, and sparkling fireworks, characterized his playing of this work. Of a group of five pieces in salon style by Schytte, Dupont and the recital giver, each had points of merit; his own pieces included a waltz in thirds, Ode to Spring, and Impromptu on the black keys, sweetly elegant or fiery brilliant; recalls led to his adding an octave study (his own) and again to his charming transcription of Jensen's Murmuring Zephyrs. The climax of the recital came in the Fourteenth Hungarian Rhapsody by Liszt with many added color splashes by the recital-giver; continued applause brought more, notably Hark, Hark the Lark.

All this was warmly applauded and encored by a good-sized audience, among whom were the leading critics of daily papers; these latter gave generous space to the recital, the

(Continued on page 37)

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## STUDIO REOPENINGS

## Soder-Hueck

After a well earned rest at Asbury Park, N. J., Ada Soder-Hueck has reopened new studios in the Metropolitan Opera House building. This teacher, who has been established in New York during the last eighteen years, is enthusiastic over the coming season, for not only has she a large class of singers and promising young artists forging steadily ahead but also—versatile woman that she is—she has a number of well known professionals studying and coaching with her. At the same time she acts as their personal representative.

## Frederick Bristol

Frederick E. Bristol has returned from a summer spent at his home in Harrison, Me., and resumed his classes on October 14 at his studio, 466 West 153d Street. Mr. Bristol is well known as a teacher, having produced many fine voices.

## Maximilian Pilzer

Maximilian Pilzer, after a short vacation from his arduous summer engagements, has resumed his work at his new studio, 215 West 91st Street. Mr. Pilzer does not require any new introduction to the musical world, being known for years as one of the most outstanding violin soloists in this country. He has recently devoted all the time he could spare from instruction to the conducting of symphony orchestras and has acquired a reputation and much popularity

through his masterful leadership at the Mall concerts at Central Park, in New York, where he presented classic programs to audiences numbering more than 35,000. But, despite all the success he achieved as soloist in recital work and as conductor, he will devote a good part of his time to teaching. His classes have systematically increased from year to year and justly so, for he is turning out finished products of pupils who, although advanced in their studies, have appreciatively acquired from him the treasures of his art and experience. Mr. Pilzer is known today as one of the most successful violin instructors for advanced students in this country.

## Harold Morris and Cosby Dansby Morris

Harold Morris and Cosby Dansby Morris, pianists, have reopened their New York studios with the largest enrollment they have ever had. Mr. Morris is again a member of the faculty of the Institute of Musical Art, and among his pupils is one who will make an Aeolian Hall debut. During the summer vacation Mr. Morris prepared programs for his forthcoming concert engagements and also was busy composing, having completed a work of major proportions.

## Marie Louise Todd

Marie Louise Todd has returned to New York and resumed teaching.

## Laurie Merrill Begins Season

Laurie Merrill, American concert soprano, spent a restful summer in New England (seashore and mountains), and has now already commenced a full season. Many of Miss Merrill's appearances will be in costume; she possesses some most attractive costumes, having brought them from Spain and France, where she used them on her European concert tour. Clarice Partridge, Miss Merrill's accompanist and piano soloist last season, will again assist her.

A recent recital in Lowell, Mass., brought these remarks: "Miss Merrill's warm, lustrous voice, rich in color, and with exquisite tone under perfect control, added to a radiant personality, magnetic and full of charm, have given this fine artist an established position as one of America's foremost concert sopranos."

## Whittington Starts Season on Friday the Thirteenth

Not being of a superstitious nature, Dorsey Whittington will begin his season with an engagement at Floral Park, N. Y., on Friday, November 13. This will be his second appearance there within a year. Mr. Whittington's manager, Georges De Lisle, reports that bookings have been made well into the spring and that two tours have been booked in the South, where Mr. Whittington was so successful last spring.

## New Stravinsky and Labroca Works to Be Heard

Stravinsky's 1924 sonata for piano, which has never been played in this country, and Mario Labroca's quartet for strings, both works which were outstanding at the Venice festival of the International Society for Contemporary Music

last month, will be given their American premieres at the opening concert of the League of Composers, at the Anderson Galleries, Park Avenue and 59th street, Sunday afternoon, October 25. Marion Bauer's sonata for violin and piano, the Jazz Berries of Louis Gruenberg, a group of folk-songs by Bela Bartok, the Hungarian, and Vaclav Stepan the Tchech, complete the program. Nadia Reisenberg and Arthur Loesser are the pianists. Other artists include Isolde Bernhard, soprano; Mayo Wadler, violinist, and the Lenox Quartet.

This concert of the League precedes its series of three evening performances at Town Hall, which will be devoted to music for chamber orchestra, the first taking place on November 28, with Serge Koussevitsky conducting.



Arnold Genthe photo

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Charlotte Observer, Sept. 25, 1925

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## MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO OPERA  
BEGINS THIRD SEASON

Schipa, D'Alvarez and de Hidalgo Give Outstanding Performances—Huge Audiences Attend—Notes

SAN FRANCISCO, CAL.—September 19 marked the opening of the San Francisco Opera Company's third season. As Gaetano Merola took his place at the conductor's desk he was greeted with cheers and salvos of applause.

Manon was the opera given with a cast headed by Tito Schipa, Rosina Torri and Marcel Journet. Mr. Schipa was at the zenith of his artistic powers. His distinct enunciation, suavity of phrasing and exquisite lyric tones were displayed during the entire performance. Lescaut was sung by Antonio Nicolich and Guillot by Ludovico Oliviero. Local artists filled their small parts in a commendable manner.

## SAMSON ET DALILA

Samson et Dalila was given on September 21 and served to introduce Marguerite d'Alvarez, Fernand Anseau and Marcel Journet. Pietro Cimini conducted, the chorus sang well and the orchestra played brilliantly. Marguerite d'Alvarez won immediate favor with the audience and held it until the end of the performance when she received an ovation.

## BARBER OF SEVILLE

The Barber of Seville was given a splendid performance on September 24. Tito Schipa sang Count Almaviva, Riccardo Stracciari, the Barber, and Elvira de Hidalgo, Rosina. Mme. de Hidalgo made her initial appearance here upon this occasion. Her vivacious personality and lovely voice lived up to the artistic reputation which preceded her. An exhibition of beautiful singing was given by Tito Schipa. His liquid tones and splendid style brought him a success well merited. Marcel Journet and Vittorio Trevisan were excellent.

## ANIMA ALLEGRA

Anima Allegra was offered as the novelty of the season at

the matinee on September 26. Those participating were Rosina Torri, Antonio Cortis, Elizabeth Witter, Anna Young, Attilio Vannucci and Vittorio Trevisan. The orchestra, under Mr. Merola, played with dash and sparkle.

## NOTES

Marie Sohlke Powers, a pupil of Theodor Leschetizky, has opened a studio here. Mrs. Powers for a number of years has been a faculty member of the State University School of Music of Lincoln, Neb.

Alfred Mirovitch, Russian pianist, will conduct master classes here from October, 1925, to January, 1926.

Jane Burns Albert, soprano soloist from Seattle, has decided to locate in San Francisco and will prove a welcome addition.

Mr. and Mrs. Giacomo Minkowski, vocal pedagogues, the former being also a composer, left on a trip around the world.

Frank Moss, pianist and teacher, has been engaged as music director of KFRG.

Andrew Bogart, vocal teacher, returned from New York and has resumed his teaching. Mr. Bogart has one of the largest vocal classes in this section of the country and never fails during the course of a season to introduce several gifted and well prepared young vocalists.

Giulio Minetti, violinist, orchestra conductor and ensemble player and teacher, has returned from an eight months trip to Europe. Mr. Minetti has already resumed his studio work in the Kohler & Chase Building.

Louise Mackay-Grant, prima-donna soprano, formerly of New York, Paris and Berlin, has opened a San Francisco studio at 1276 Jones Street.

Manuel Sanchez de Lara, vocal teacher, who specializes in training young singers for operatic work, has moved here from Los Angeles and opened a studio.

Pearl Hossack Whitcomb, dramatic soprano, re-opened her charming studio, August 17, starting former pupils and giving many auditions since that time.

Rena Lazelle, head of the vocal department of the San Francisco Conservatory of Music, announces the establishment of a regular vocal course, leading to a diploma, which will enable a graduate to teach in colleges or music schools; or, in the case of pupils studying for the professional field, will show that the possessor is qualified for a professional career. After having a number of Miss Lazelle's pupils in his class this summer, Louis Graveure has spoken enthusiastically of her teaching and has authorized her to prepare pupils for his masterclass next season.

Ernest Bloch is in San Francisco where he will remain for several months. C. H. A.

## LOS ANGELES NOTES

LOS ANGELES, CAL.—Grace Whistler, mezzo-soprano, Olive Coles, lyric soprano, and Mrs. Guy Bush, gave a joint recital at the Hotel del Coronado at Coronado Beach.

The Neblett Trio gave a notable program at Chickering Hall on September 25. James Murry, baritone of the combination, will sing with the California Opera Company, after which the trio will leave for a concert tour through the north.

Harold Hurlburt, who has spent his summers lately teaching in Los Angeles, has decided not to return to Europe this winter but will continue his work here.

Frances Pierson Brumbaugh has returned from attending Marguerite Liszniewska's San Francisco masterclass in piano and opened her studio in the Majestic Building.

The Orpheus Club held its first meeting August 31. Hugo Kirchhofer will be musical director again this year.

Leona Neblett, violinist and director of the Neblett Trio, announces a change in the personnel of the trio. It now consists of Leona Neblett, violinist; Raymond MacFeeters, pianist, and James Murry, baritone.

Jerome Uhl, baritone, just returned from operatic work abroad, gave a program in conjunction with Mrs. Guy Bush pianist and composer, at the Corner Club.

The Woman's Lyric Club has opened its season of work. J. B. Poulin will be the director and Mrs. Henion Robinson the accompanist.

Blanche McTavish, contralto, has opened her Pasadena studio.

The College of Music, University of Southern California, announces the following free scholarships: children eight to twelve beginners on the piano; children twelve to fifteen,

having had one to two years of instruction. Those accepted will receive two private and one class lesson per week for one semester.

September 8, Clarence Eddy, organist, dedicated the pipe organ in the recently completed St. Vincent Church. The Kilgen organ is the gift of E. L. Doheny and family.

The Los Angeles Opera and Fine Arts Club gave a farewell program for Beatrice Fenner, the Los Angeles blind composer, at The Catholic Woman's Club, September 12. Miss Fenner has been awarded a scholarship in the Juilliard Foundation and leaves shortly for New York to study.

Abby de Avirett, pianist, has returned to Los Angeles. Ernest Ryan, ballet master, returned from New York in time for the opening of his school, October 1.

Arthur Farwell, founder and manager of the Fawnskin Theater at Big Bear Lake, gave a big pageant, The March of Man, during the four days of the Labor Day vacation.

Notes from London interviews state that Sir Henry Woods and wife, who became so popular while in Los Angeles, are planning to spend all of their future Julys in Los Angeles, which undoubtedly means that we shall hear more of his delightful conducting.

Axel Simonsen, violinist-cellist, has returned from a two years' sojourn in Europe.

Mme. Manlove, of Chicago, has joined the musical colony of Los Angeles.

Carolyn Alchin has resigned her position on the faculty of the Los Angeles University of California.

Grace Adele Freeby, pianist and composer, has moved her studios to the Friday Morning Club House.

Frederick Clint has joined the violin department of the Zoellner School.

The Russian String Quartet, consisting of Calmon Luboviski, Julian Brodetsky, Georgi Menhennick and Misha Gegna, appeared at Fawnskin Theater, August 29, in a rare program.

John Claire Monteith, a disciple of Yeaman Griffith, has opened a studio in Los Angeles.

The Al Malaikah Chanters, directed by Alexander Kisselburgh, gave a concert at Catalina.

Alma Preister will be business manager of Tandler's Little Symphony, which is in much demand for the coming season.

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lished in Los Angeles, gave an opening recital on August 24.

L. E. Behymer, impresario, has announced a galaxy of stars for the coming season, which opens with Elizabeth Reithberg directly after the close of the California Opera season. Following closely until Christmas come Elena Gerhardt, Anna Case, Joseph Lhevinne, Efreim Zimbalist, Paul Althouse and Arthur Middleton. After January 1 will come Sigrid Onegin, Sousa and his Band, Helen Stanley, William Wade Hinshaw and The Marriage of Figaro, Isa Kremer, Paul Kochanski, Beniamino Gigli, Toti del Monte, John McCormack, Paderewski, Ignace Friedman, Claire Dux, Mischa Elman, The Barrere Little Symphony, Richard Crooks and Cyrena Van Gordon.

Adele Lauth opened her piano studio September 12. Mme. Irwin Kellogg has opened a studio in Los Angeles. Edward McBratney, of Chicago, has opened a studio in the Southern California Music Building.

K. Vrouyr, violinist, who has moved to Los Angeles, opened his studios in the Majestic Building, September 1. George Leslie Smith announces his Auditorium Artists Series as follows: Tamar Karsavina, Edward Johnson, Joan Ruth, Maria Kurenko, Roland Hayes, Vicente Ballesler, Margeret Matzenauer, Cecelia Hansen, The London String Quartet, Olga Samaroff and the San Carlo Opera Company. B. L. H.

#### T. S. Lovette Resumes Work

T. S. Lovett, Welsh pianist, teacher and composer resumed his work for the season at his studio in Carnegie Hall, October 5. During the summer, Mr. Lovette taught a special summer class at the Catholic University of America, and during the coming season, besides teaching at his studios in New York and Washington, he has been re-engaged at the Sutor School of Music in Philadelphia, where he has a class of teachers and artists, and also at National Park Seminary, Md., this being his second season at both places.

Mr. Lovette, who is well known as an adjudicator both in this country and abroad, has been engaged in this capacity for the Annual Armistice Day Eisteddfod to be held at Wilkes-barre, Pa. On this occasion, besides being sole adjudicator for the entire program, which will include many prominent male and mixed choruses, as well as piano, vocal and violin solos and quartets, three compositions by Mr. Lovette will be used in the contest. These will include The Reaper, a tenor solo; Tippet House, a lullaby, to be used for the children's solo; and a Nocturne, the piano number to be played by adults.

Mr. Lovette has also been recently engaged to take charge of the musical program to be given in connection with the convention of National Council of Congregational Churches, which is to be held at the Washington Auditorium, Washington, October 26. He is now preparing a choir of twenty voices which he will train as well as playing the organ.

#### Hempel Again Conquers London

Frieda Hempel began her tour of the British Isles on October 4, in London, and George Engles received the following cable from Lionel Powell recording her triumphs: "Frieda Hempel concert the Royal Albert Hall phenomenal success. Sang eleven encores. Necessary to close piano and turn out lights before audience would leave." Miss Hempel's present tour consists of thirty concerts in the same cities in which she was so enthusiastically received last season. Five London appearances are scheduled.

#### St. John's Choir to Present Pinafore

Rehearsals for Gilbert and Sullivan's Pinafore, by the choir of St. John's Episcopal Church, Getty Square, Yonkers, N. Y., in Phillipsburg Hall, on November 19, 20 and 21, are now under full sway. The choir, which is a vested one, was formed under the rectorship of the late Rev. Alexander B. Carver, D.D., about 1895, with Walter J. Bausmann as organist and choirmaster. At that time the choir consisted of a quartet and a chorus of about twenty adults. Today the choir has a roster of forty adults, many of whom have often been heard in solo work throughout Westchester. C. Earle Dinsmore, present choirmaster and organist, first came to St. John's as organist in 1912, later he took over both positions which he now holds. He will do all the directing of the musical score of Pinafore.

#### Barbara Lull in Benefit Concerts

Barbara Lull appeared recently at a benefit concert for the Woods Hole Library at Woods Hole, Mass., where she spent her vacation. The artists volunteered their services, but the huge financial success prompted the people who arranged this affair to pay the artists. Notwithstanding this a large amount was realized for the benefit of the library. Miss Lull appeared at a similar concert at Saranac Lake.

## I SEE THAT—

More than 300 musicians and music lovers will attend the reception to be held this afternoon by Mr. and Mrs. Regneas for Elsa Alsen.

John Coates has been referred to as "the prince of vocalists."

Universal Artists, Inc., announce Chaliapin, Schumann-Heink, Isa Kremer and possibly Pavlova for the 1925-26 season.

Estelle-Gray-Lhevinne opened a season of 174 concerts with a series in Buffalo, N. Y., September 29.

Ruth Breton has four engagements as soloist with orchestra this season.

Bachaus is expected in America about November 15.

Adolf Muhlmann is suing Carl D. Kinsey, charging him with injuring his standing as a vocal coach.

Josiah Zuro will hold master classes in singing this season. The Ross David Studios have moved to 59 West 56th Street, New York.

Alice Godillot has returned from Europe and resumed her work at the Regneas Studio.

Mary Potter's solos at the Fifth Church of Christ, Scientist, New York, are arousing interest.

Norman Jollif has returned from Canada and is in harness again, with a busy winter's work ahead.

The Concert Guild is now located at the new Steinway Hall, 113 West 57th Street.

Glazounoff was sixty years old on August 10.

Members of the Vienna Volksoper are not permitted to sing for the radio.

A center of the Wildermann Institute of Music and Allied Arts has been opened in the Bronx.

Cornelius Van Vliet will award two scholarships for cello. The business office of the New York Symphony Orchestra will be located in the new Steinway Building after November 1.

Oscar Seagle has closed the De Reszke Seagle School at Schroon Lake and will spend the winter in New York.

The Harper Institute, a London organization, has now opened four branches in the United States. Roger de Bruyn passed away suddenly last week. The sixty-sixth Worcester Festival was a great success. Charles C. Perkins' collection of music has been presented to the New England Conservatory of Music. The Associated Glee Clubs of America is now on a basis of permanent organization.

#### Rafaelo Diaz on Tour

Rafaelo Diaz is on tour throughout the country with Mme. Frances Alda, prior to the opening of the Metropolitan Opera season.

#### A Daughter to the Frank Sheridans

Mr. and Mrs. Frank Sheridan announce the birth of a daughter, on Sunday afternoon, October 11, in New York. The little newcomer's name will be Frances Lillian.

#### Louis Eckstein to New York

Louis Eckstein, general director of the Ravinia Opera Company, will be in New York until the end of October.

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## THE MUSICAL COURIER EXTRA

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That one good turn deserves another was believed in thoroughly by Bach and Wagner, both of whom made liberal use of the turn as a form of musical embellishment.

Leo Sowerby has hit upon a daring title for the new symphonic jazz poem he has made for Paul Whiteman. He calls it Monotony. All right—as long as nobody else calls it that too.

This (Thursday) evening the eighty-fourth season of the Philharmonic Orchestra will begin. The opening program has three numbers, the B minor suite of Bach, Strauss' Don Juan and the second symphony of Brahms. Mr. Mengelberg is evidently one of the strongest adherents to the policy of safety first.

Sir Ignaz Paderewski, one hears, will not make use of the title conferred on him by the King of England any more than did the late Sir Paul Tosti. But even without the title he will remain the nestor of pianists today and on his coming American tour attract the same overflowing, enthusiastic audiences wherever he appears.

Herbert Platt Main died at his home in Newark last week, aged eighty-six. Probably to the great majority of our readers his name will convey, at first hearing, no more than it did to us, yet in the course of his life Mr. Main had composed more than 1,000 compositions, church hymns and gospel songs, which are sung by thousands and thousands of persons to whom the individuality, even the name of the composer, doubtless mean nothing.

Morris Gest now announces definitely that the Moscow Art Theater Musical Studio will begin its New York engagement with a gala premiere on Monday evening, December 14. It will be extremely interesting to see what ideas the gentlemen from Moscow have applied to such a familiar work as Carmen, which is now known in the land of caviar as Carmenita and the Soldier, with the Bizet music adapted to an entirely new libretto "direct from Merimée's story, by the Russian poet, Constantin Lipskeroff." On paper the remainder of the repertory does not look particularly interesting. It includes The Daughter of Madame Angot, by Lecocq; Aristophanes' Lysistrata with music by Gliere, built on Greek

themes; Offenbach's La Perichole; and a triple bill from Pushkin, entitled Love and Death (featuring Rachmaninoff's short opera, Aleko) and including also Arensky's The Fountain of Bakhchi-Sarai and Gliere's mmo-drama, Cleopatra.

The recent London modernized performance of Hamlet threatens certain logical operatic consequences. Here comes the announcement from the Musical Studio of the Moscow Art Theatre (soon to visit America) that they plan an up to date Siegfried production, with the Wagnerian hero wearing a sack suit and smoking a pipe. The other possibilities of the proceeding are so fantastic that we end this paragraph precipitately, in fear of what we might be led into by our imagination.

There is no rest for the weary—nor for favorite artists. Claudia Muzio, reports of whose consistent successes in the season at Buenos Aires the past summer were printed in these pages, had barely time to get from South America to San Francisco for her season there and in Los Angeles with the California Opera Company, where she won the same brilliant success that was hers in the summer. Now she is back in Chicago, and in a few weeks the audiences there will acclaim her with the same enthusiasm as the Californians.

It makes the judicious grieve to learn that Richard Strauss, determined to have a ballet written out of Til Eulenspiegel, enlists the services of Hugo von Hoffmannsthal to prepare a scenario and Max Reinhardt to put it on the stage. On past performances neither of the gentlemen will turn out anything approximately as good as the splendid pantomime ballet made of it ten years ago by Nijinski and presented here in New York by the Diaghileff troupe in a brilliantly imaginative setting by Robert Edmond Jones. Doubtless the prompt book of that production is still in Diaghileff's possession and could be obtained by Dr. Strauss.

## AN IMPORTANT DECISION

The United States Supreme Court last week made a decision of greatest importance to American composers and publishers. In the case of Jerome H. Remick & Co. against the operators of station WLW, Cincinnati, it refused to review the decision of the United States Circuit Court of Appeals, thus sustaining the latter court in its decision that radio broadcasting of a musical composition is a public performance for profit within the provision of the copyright law. The importance of this decision is readily discernible. It means that no radio broadcasting station in the country can broadcast any copyrighted musical composition without the permission from the owner of the copyright. The organization principally interested is, of course, the Society of Composers, Authors and Publishers, which is now in a position to enforce its demand for a licensing fee from every broadcasting station that spreads abroad the work of any of its members; and as practically all the leading composers of America belong to the society, this is tantamount to the establishment of a definite licensing fee for every broadcasting station in the land.

## UNSELFISH

It was not our privilege to know personally the late Julian R. Waybur, of San Francisco, but his recent death brought forth in the San Francisco Examiner an impressive tribute from the pen of Redfern Mason, the sort of thing we should like to have written about us when the day comes. Mr. Mason attributes the excellent musical library of San Francisco to his efforts, speaks of him as a "sort of father" to the musical department of the Extension of the University of California, tells of his interest in the Berkeley Musical Association of which he was secretary, and of his many other activities prompted by a pure and unselfish love for music. Two fine paragraphs are here quoted, with the regret that space does not permit the reprinting of the entire article:

"Of the musician's jealousy he had not a trace. We are what God made us. Why feel hurt if the Almighty chose to endow this man more lavishly than that? It is being what we are to the top of our bent that constitutes greatness, not being superior in any particular gift. And, in realizing his own nature, in being true to his fine character, in letting his disposition flower sweetly—in these ways Julian Rehn Waybur, modest though he was to the point of self-abnegation, was a great man. . . . Good will and tact were the secret of his power, and his power was great. He rarely antagonized people. He won them to him by his unselfishness. His gifts were a treasure which he administered for the good of others. He was here to serve, and he served unwearyingly."

## "GIVE US JAZZ OR GIVE US ART!"

It is at this writing a little difficult to predict what will be the general effect of the Atwater Kent series of radio concerts with real artists in contradistinction to the sort of artists usually employed by the broadcasters. All sorts of guesses have been made and are being made, but they are guesses pure and simple, and as a matter of fact nobody knows.

Nobody knows whether the artists who are to appear in that series will benefit directly by securing a greater number of concert dates as a result of the advertising their broadcasted programs will give them among radio fans. Nobody knows whether any large proportion of radio fans are ever likely to become concert and opera fans as well. Nobody knows whether or not the radio fans will say to themselves that they have heard this or that artist over the radio and therefore, will not care to hear them in person. Nobody knows whether or not the improved radio concerts will or will not have the effect of injuring all regular paid concerts.

But there is one thing that everybody knows or soon will know, and that is, that the regularly employed radio entertainers are going to suffer. They have been, most of them, of such inferior grade that the comparison with great artists is sure to hurt them, and hurt them very considerably and materially. They will find themselves "in bad" with their employers and "in bad" with the radio audience. Those responsible for the broadcasting, few of them musicians of any great skill or highly educated taste, are going to wake up to the fact that there is a vast difference between first rate artists and second rate artists. And that awakening is going to lead to grouching, hard words and hard feelings, and the radio audience is going to set up a howl, the meaning of which is going to be: If you give us music at all, give us real music—give us jazz or give us art. The half-way thing, the miserable would-be artist, and the good artist with no name and no reputation, is going to be the goat of the Atwater Kent plan—and a good thing for everybody concerned if he is!

What will happen? The bad ones will drop out. The good ones will realize that they are good, and will set to work to make others realize it too. There is only one way in which that can be done, and that is for the individual to build himself a reputation, which can only be done by advertising.

One may wonder why mere success over the radio would not have the same effect. It would if all radio fans were competent judges of music or had confidence in their own judgment. But most of them though they may realize that they are hearing something quite different when a real artist sings for them, would probably fail to realize it, or would doubt their own judgment, unless the real artist was properly advertised.

The name counts as well as the art. So very few people are sure enough of their opinions to stand by them. So very few people are really wide awake in matters of art, really on the lookout for good things, really prepared to accept the good thing whether it is tagged and advertised or not. They listen, they enjoy one thing a whole lot, another thing not at all, but they do not notice the names, they do not take the trouble to classify in their minds the good and the bad.

It is upon this characteristic carelessness that the entire advertising business rests, and the more the advertising business thrives the more careless the public becomes. For why should the public worry to find out things for itself when it knows that the good will ultimately be advertised and brought to its attention without it—the public—having any more trouble than merely to read the ads? Why should the public trouble to constitute itself a critic when its criticizing is sure to be done for it?

And the slogan of all American advertising is, if you don't advertise you will sink out of sight, no matter how good your output is. Anyone who doubts the truth of this need only ask himself how many things are largely patronized that are not advertised. He will soon find that there are no such things, that even old and respected trade-marks vanish if they are not kept constantly before the public.

The regularly employed radio artists—the few who really are artists—faced with the competition of well-known names, will have only one means of saving themselves—judicious and persistent advertising.



## VARIATIONS

By the Editor-in-Chief

Among the many changes that have come over the surface and inner conditions of things American, none is more marked than the musical relations of New York to the rest of this broad land.

Time was when the Eastern metropolis set the tonal standards; when artists and the public believed that a success in New York was essential before recognition could be obtained elsewhere; when to practise the profession in any other city than this was to bury talent in obscurity.

All that is different now, and any New Yorker who believes to the contrary, is not in touch with the true situation, and has missed the transition from the selfish insularity of the past to the generous nationalism of the present.

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We pride ourselves on having recognized the growing change long ago and on having pointed it out frequently, but it never struck us more forcibly than when the recent announcement was made that Herbert Witherspoon, so long and so intensely identified with New York, had transferred his artistic activities to the Chicago Musical College and established his future home in that city. Such a step on the part of such an unusually intelligent musical personage as Mr. Witherspoon, could mean nothing else than that he believes Chicago to be the real center of music study in this country. (It is, of course, a fact that for many years past, there have been at least three times as many music students in Chicago as in New York.)

No less significant than the shifting Westward of Mr. Witherspoon's tremendous pedagogical influence, is the circumstance that when the Juilliard Foundation decided to include in its directorship the best practical educational executives, Kenneth M. Bradley, the former head of the Bush Conservatory in Chicago was chosen to associate himself with the famous musico-philanthropical undertaking in New York.

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The old rivalry between the two cities seems to be a thing of the past and they are merging all their endeavors and ambitions in the common interest of art.

New York has welcomed Chicago's fine orchestra and conductor, Frederick Stock, as warmly as the orchestras from our town have been received in the city by the lake. Galli-Curci made her sensational beginning there at a Saturday matinee.

The Chicago Opera has had as much admiration here as our own Metropolitan Opera has enjoyed in Chicago when that organization used to make its extensive tours.

No need to recount the constant exchange of recital artists between Chicago and New York and the recognition their talents have won in both localities. The East-West musical entente cordiale now is a thing far-reaching complete, unbreakable.

The Chicago music schools always have stood out in point of attendance and practical results achieved. Carl D. Kinsey's administration of the Chicago Musical College is one of the phenomenal developments of recent years. He has established himself as one of the most potent forces in musical education, even aside from the fact that he pioneered the idea of master classes, that revolutionary move in breaking up localism and sectionalism, and fostering the wider exchange and growth of new ideas. Today the master class method has been adopted all over the country. Its success in Mr. Kinsey's case was one of the factors that has enabled the Chicago Musical College to occupy its present fine building and to own it outright.

The other big Chicago music schools, like the American Conservatory, the Columbia School of Music, and the Bush Conservatory of Music, have kept step with the Chicago Musical College, and now all of them are so crowded with students that one of the crying needs of those institutions was the erection of dormitories. Chicago never is slow to remedy a condition that calls for progress and now the dormitories are a fact.

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We have been talking of Chicago because the Witherspoon case turned our thoughts to that part of the map, but the same spirit that prevails there exists also in every other part of the United States.

As far off as San Francisco, a music school held sessions there last summer and its teaching material included pedagogues from all over the country.

Master classes by Eastern teachers are held yearly in Los Angeles, Seattle, Kansas City, Salt Lake City, Portland, and other places.

From California to New York have come Cam-

panini, Tetrizzini, Errol, Tibbett, Stech, among others.

Minneapolis has the celebrated MacPhail School, of marvelous recent growth. Cincinnati boasts the venerable and highly successful Cincinnati Conservatory, with a woman, Bertha Baur, as its able presiding head. In the same city is the College of Music, which Theodore Thomas directed for a time. Philadelphia has an important institute of music. So has Cleveland. So has Rochester. So have Boston and Baltimore, and Utica, and Detroit, and other cities. There are many first class music schools connected with the colleges and universities.

Los Angeles, with its Hollywood Bowl, possesses a series of summer orchestral concerts that rank artistically with those at the Stadium in New York—the Stadium, by the way, recently drew upon St. Louis (Ganz) and Cincinnati (Reiner) for some of its conductors.

The summer opera performances at Cincinnati, St. Louis and Ravinia offer an attraction of which New York cannot boast.

Splendid orchestras are in many large cities now, excellent choruses exist everywhere, and famous music festivals flourish in the East and the West, the North and the South.

Visiting artists no longer deem it obligatory to open their tours in New York. Rosenthal began his concerts in Chicago last season. Paderewski will make his initial American reappearance this season at Princeton, N. J., on November 10. Borwick and Josef Hofmann several years ago started their season's touring on the Pacific Coast. John McCormack plans to commence his present musical winter away from New York.

Singers move from the Chicago Opera to the Metropolitan and vice versa, and from the San Carlo Opera to both of them. Many works heard in Chicago never are performed here.

Audiences are as critical and appreciative in Duluth and Atlanta as they are in New York or Chicago. Concert performers consider it as important to give a good recital in Dallas or Des Moines as in Boston or Philadelphia.

The reigning musical comedy success, No, No Nanette, ran profitably in Chicago for more than a year before it came to New York. Other musical plays opened in California and traveled thence to the Atlantic seaboard.

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The MUSICAL COURIER itself has become a nationalized institution, not to say an international one. It is read and it wields influence wherever there are musical performers, managers, opera houses, concert halls, teachers, managers, musical amateurs.

Time was when the MUSICAL COURIER might have been looked upon as exclusively a New York paper, but today the fact that it is published here is purely an accident. It happened to start in this city and as it has developed its own printing plant, it has continued to be issued in New York. It could as usefully and profitably have its home in Chicago, San Francisco, Bridgeport, New Orleans, Topeka or Santa Fe, what with the means for news gathering now possessed by the MUSICAL COURIER.

This paper is fifty years old, the oldest musical paper in the world, and the only one that ever endured for that length of time without missing a single issue. No wonder that it has outgrown localism, that its survey and authority have become worldwide, and that it is looked upon by all unprejudiced musical persons as the leading journal of its kind.

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"Municipal pride is what makes a man see red," remarks the Telegram of October 13, "when another town claims to be the center of culture." Amusing, but not true in music. No American community has a monopoly of musical culture. The true center of musical culture in the United States is the center of the United States. It falls somewhere in Indiana, not far from the banks of the Wabash.

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No civilized land is entirely unmusical any more. For several centuries the whole world took its shy at the "unmusical Englishman." He was the object of ill concealed contempt, particularly in Germany, France and Italy. America was more guarded in its opinion. We were thoroughly aware that we produced better railroad men than composers, and put more originality and variety into our inventions for milling than into our native symphonies and operas. The pill was bitter, and no amount of sugaring could sweeten it.

But we are an amazingly optimistic race, and one and all of us now believe not only that our long ex-

pected musical Messiah will have his day, but also that his day is not very far off. There is a note of cheerful prophecy in almost everything written by our critics about American music and composers. Even amateur political economists and sociologists know why conditions have hitherto been unfavorable for the propagation of the native musical germ. They are able to show you that the physical labors of our forefathers were not conducive to intellectual expansion. Life in our log cabins was exciting, but hardly poetical. The war cry of the Indians hit upon the ear of the hardy pioneer as a signal of danger rather than as a picturesque theme for musical treatment. The blows of hewing axes and mining picks fell at more or less regular intervals, to be sure, but they inspired more blisters and backache than any especially keen sense of rhythm. Of course some music, rude but grand because of its very simplicity, grew out of the earlier times in our young country. As notable and enduring specimens of the touching tunes left us by our perspiring past there may be cited The Arkansas Fiddler and Listen to the Mocking Bird.

All that was then is different now, our amateur thinkers will tell us; and it must be admitted that few of us would undertake to disprove the proposition. It is carefully pointed out that the conditions of 1725, when viewed from the perspective of 1925, are most romantic. Writes one Southern reviewer: "Out of the past is springing the new American literature, and out of the past will spring the new American music." Heaven forbid! That might mean a reversion to The Maiden's Prayer, and Battle of Prague period—to be dreaded like unto the wasting sickness. American music is future in its striving.

Some of our modern American composers have indeed seized upon primitive Indian and negro melodies for symphonic exploitation, but not even the most enthusiastic critic could justly claim that these attempts mark the foundation on which is to be built an enduring school of national music.

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"The real spirit of things artistic does not dwell in the United States," wrote a Frenchman who came here to criticize us; "they kill one another over there to get money, and steadily the money kills the survivors. In the process art never comes to life at all." This is perhaps not as profound as it reads. "The real spirit of things artistic" dwells everywhere in this world, but its manifestations are not apparent to the casual seeker. Like the sense of beauty, it must to a great extent lie in the eye of the beholder. "The real spirit of things artistic" is therefore actually a reflex image of a man's state of cerebral being. ("Spiritual being" is a popular phrase often used in this connection, but the present writer refuses to entertain it.) "The real spirit of things artistic" therefore dwells as much here as it does in Middle Italy. A Russian heard a symphonic movement on the steppes of Minor Asia; an Italian found material for a grand opera in the slums of lower Naples; a German read a book on philosophy and wrote a monumental symphonic poem. We have no steppes in the West, but we have prairies; we have slums in this very city; and we have creditable books on philosophy. The question that trembles inevitably on the tongue is so obvious that it will not at this time be asked.

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These rambling remarks on art in general and in particular are not advanced as new. There is nothing new to be said on the subject of art. Art is eternal and so are its commentators.

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Classical music, like classical literature, does not grow old soon; at any rate, it does not seem to. Bach and Palestrina are not old; at least five of Beethoven's symphonies are not old; and many of Schubert's songs are not old. The multitude always has been fickle, but Mr. Newman and some others of us are reasonably proud of the fact that we do not belong to the multitude; rather, we believe that we belong to the faithful few who understand and who know. When has art been for the masses? Is Horace forgotten today because only one man in 10,000 reads him, or Virgil, or Herodotus, or Pliny, or Pindar? If critics have any right to be, then they are on earth for the purpose of not forgetting, and of constantly reminding others. Converts to the old are the only excuse for the existence of critics. Every day has had its fashions, but throughout nearly all times and climes some things have endured. To these things the wise critic will adhere. This is called being a "conservative." If you are a conservative you will always be respectable and always sure. Berlioz, Liszt and Wagner were no conservatives, and, poor men, they are all dead now. Take heed.

LEONARD LIEBLING.

### "FREE BANANAS"

Here is a letter written to the *MUSICAL COURIER* by Geoffrey O'Hara, composer, singer and lecturer, with the sentiments of which we heartily agree:

Collectors of folk songs take upon themselves a great responsibility. Accuracy, great care must be theirs. Endless patience in sorting out the wheat from the chaff, the real from the unreal, the genuine from the fraudulent. For as the lore of a country is oftentimes its best and most trustworthy historian, so with its songs. The *gens* of a people may be traced. Lost tribes may be identified, traced back to the fold of their forefathers, tracked with more certainty at times than by their manners or customs, their prayers and incantations—these latter being no more certain in their origins than their simple little ditties which have been handed down from father to son, from teacher to pupil as a precious heritage.

America is a "melting pot" of folk-song. The "heart throbs," the wails of the soul of every nation on earth have been transferred to these shores, and by their songs shall we know them. The Kentucky mountains have yielded up the songs of "Merrie England" of the days of Chaucer. The Carolinas have echoed the songs of Bonnie Scotland of the days of James VI, whom the good Scots gave to England to be their James I. 'Twas he, good minstrel at heart that he must have been, who ordered the songs of his people collected for posterity. The Clansmen brought them to America. Many a "Scotch snap" may be identified in the Negro spirituals. The songs of Spain-of-the-Armada may be found in California to this day, as may also be found songs of the Indians, the "Forty-niners," the Aztecs, to say nothing of more recent songs which have been brought from Spain via Mexico, or direct from the land of the original bull himself.

I have before me a copy of Spanish Songs of Old California, upon the title page of which is printed "Collected and translated by Chas. F. Lummis; piano accompaniments by Arthur Farwell." In an introductory note Mr. Farwell would have us believe that these songs represent a discovery of a new and choice example of folk-song. He tells us that all of these songs rise to distinction and quality, in some instances of a degree which must elevate them to the rank of classics of folk-song.

Now the only legitimate definition of a folk-song is self-explanatory in that it clearly states its origin. Folk-songs grow just like Topsy grew. They rise out of the soil, in the hearts and lives of a people. They belong to that people, represent the thoughts and lives of that people, religious experience, hunting, fishing, building a house, being born, dying; in fact are representative of every act from the cradle to the grave, every act and every thought. Folk-songs carry the cry of the heart, the anguish of the soul, the joy of sunshine, the beneficence of rain. All these things are put into the form of song, by the people, for the people, owned by no one, the property of all, made by a race, moulded by posterity. And thus, Mr. Farwell would have us believe, these "Spanish Songs of Old California" were made.

I don't pretend to be an authority on this subject, but do know a tune when I see it, and the very first song that greeted my eyes when I opened this volume was a much garbled, mutilated version of our old friend El Capotin (La Cancion de la Lola), written by Joaquin Valverde, the "big hit" in the comic opera produced in the Alhambra Theater, Madrid, Spain, May 25, 1880. This tune, which was undoubtedly very popular in Spain, was brought over by some illiterates and passed around in Southern California, twisted a bit, and there it is now transcribed by Mr. Lummis, harmonized by Mr. Farwell, and passed out and taught to the people of Southern California as a "folk song."

This but goes to show how careful collectors of folk-song should be. What hocus-pocus the rest of us would have to swallow if such shallow work as this were allowed to go unchallenged! Deep students of folk-song, ethnologists, historians,—what would they think of us Americans who have become the "melting-pot" of the folk song of the world, claiming these songs for our very own? What rubbish! We must be more careful. In fact we must become students of these things and not rush pell-mell into print with half-baked findings. It isn't fair to the rest of us, nor to posterity. In fact were we not "labeled to death" already I would seriously advocate a law prohibiting private interests publishing what they think to be folk-songs until the works had been passed by ethnologists whose business it is to *know* these things. We already have an excellent department for this very thing in the Smithsonian Institute, Washington. Most excellent work has been done in past years by their field workers, and I venture to say that posterity will not find any garbled comic opera tunes in their collections!

A word about our own American music. If comic opera tunes of other nations passed off as folk-songs are to be taught to the people in America, let it be said that in the forty operas of Victor Herbert, those of Julian Edwards, and many others who wrote their best work in this country, will be found music which surpasses anything in print for the purposes mentioned. Vast heritages of wonderful material is there, storehouses of the most beautiful melodies, sinfully (almost) locked up. Some day our Community Chorus Leaders will unearth this treasure chest and give it to the people. 'Twill be a harvest. Generations of joy await that day. And in the meantime let's have more really serious and patient investigators of folk-songs.

Very truly yours,  
(Signed) GEOFFREY O'HARA.  
Tuckahoe, N. Y.

Mr. O'Hara's letter interested us so much that we looked through the book. Not the least intriguing part are the notes at the beginning of the book. "Mr. Farwell's pianoforte accompaniments are of his unsurpassed sympathy and skill," writes Dr. "Alphonse" Lummis, whereat the other member of the mutual admiration society, Señor "Gaston" Farwell, bows low and writes: "The discovery of a new and choice example of folk-song is a benefaction and a delight. The discovery of an entire new field of folk song is heroic, and a subject for general rejoicing. The collection, by Dr. Charles F. Lummis, of more than 450 unrecorded Spanish folk songs

of the Southwest, from the year 1884 onward, was equivalent to such an achievement."

After this preliminary bowing and scraping the dance is on. Mr. O'Hara points out that one of the fourteen "folk songs" was written only in 1880, so it cannot have been heard (as Dr. Lummis states in a preface entitled the "Flowers of Our Lost Romance") by "Fremont the Pathfinder . . . and ahead of him Dana, of 'Two Years Before the Mast.'" And, looking through the collection, we should be extremely suspicious of the "Spanish" quality of such tunes as La Noche 'sta Serena and La Primavera. If both of those do not give every internal evidence of German origin, then we don't know German tunes when we hear them.

The Spanish texts are given and Dr. Lummis has provided English texts. "If I have erred in these translations, it has not been by being clever at the expense of the original. I can write better lyrics; but these are not my songs," says he. True indeed. "Surely my translations can be no worse than those in which we sing Schubert, Grieg and other classics," he continues. Sorry, doctor, but bad as some of those translations are, some of yours are decidedly worse. For instance, even the worst of them seldom call on a singer to accent "shoemaker" repeatedly in the middle, or to sing the word "going" all on one note.

Here is the good doctor's first verse from La Hamaca (The Hammock):

I have my hammock aswinging,  
Down by the side of the sea.  
Hidden my cabin is clinging  
Where the banana grows free.  
Breezes the sea it brings me,  
Shady's my grove above,  
Songs the mockbird sings me,  
How lovely is love!  
How lovely is living!  
Life sways to its bliss  
Like my hammock a-giving a rock-a-by that way, rock-a-by this.

We never tried living in a cabin that clung to free bananas nor have we ever noticed a hammock "giving a rock-a-by." However, that California climate—you never can tell! It has strange effects, even on "folk songs." Three cheers for the "mockbird!"

### TUNING-IN WITH EUROPE

There can be no doubt that the International Society's third chamber music festival was a huge success. Alfredo Casella's idea to hold it in Venice during the height of the season seemed hare-brained when first broached, but its carrying out was a bold and clever move. With one stroke it placed the society on truly international terrain, engaging the attention of a mondaine public which otherwise would be ignorant of its very existence. Almost all musical Europe was assembled there, and people who otherwise would not have cared a fig turned up to enjoy the sights, if nothing else. Contrary to expectation, too, the organization by the Italian section was excellent. For the first time, I believe, the programs were performed without a single omission or substitution, so on that ground there was no reason for complaint.

There was the usual dissatisfaction, of course—internal wrangles about rehearsals, alleged lack of preparation, etc. There was even a lively conflict of temperaments, occasioned by Arnold Schönberg's cool disregard of time-limits while polishing up his Serenade. Upon remonstrance by President Dent that after all Schönberg was not the only composer there, Schönberg briefly opined that he thought he was. The opinion of Igor Stravinsky, who arrived next day, was, however, not consulted upon this point. . . .

An insurmountable difficulty, so it seemed, was presented by one of the pieces submitted by the American section, namely Carl Ruggles' Angels, for six trumpets. Six trumpets! On the day before the first concert it was found that not even one good trumpet was to be had in Venice, let alone six. Telegrams went out to other towns, to neighboring countries, without results. Finally, someone suggested that the Banda—the brass band which plays in the Piazza San Marco on fine nights—has such gorgeously soft, rich brasses that its trumpeters might well be called upon to do service as angels. But their price was found to be excessive. Finally a bargain was struck, with Fascista assistance, but the day preceding the performance (presumably after the piece had been rehearsed) they demanded an increase of 3,000 Lire—as a solace, I suppose. I don't know whether they got it, but after hearing those two minutes of angelic six-part counterpoint sostenuto, I felt that even 30,000 Lire would have been reasonable. Those poor d—, —beg pardon, angels—sneaked off

### OPERA PRICES

The other day talk turned to the increase of prices at the Metropolitan Opera. Someone remarked that it ought to help Gallo. This led to a general discussion, the conclusion arrived at—we give it for what it is worth—being that after all it would have no perceptible influence one way or the other. The man who can afford to buy Metropolitan seats at \$7.70 will not hesitate to pay \$8.25, a difference of only 55 cents. But between \$3, the San Carlo top price, and \$8.25 there is a gap amounting to an abyss; and to the man whose budget for entertainment is regulated on the \$3 basis it also makes little difference whether a Metropolitan seat costs \$7.70 or \$8.25. Also the Metropolitan, to which it is the fashion to go irrespective of what is being given, or by whom it is being sung, is very rarely short of a full house, since the number of subscribers on any given evening leaves very few seats to be sold singly—and those generally the poor ones; whereas Mr. Gallo must have had it brought very closely home to him this season that his box office is an unusually sensitive barometer. When he gives a good show he sells out the Century; when he gives a mediocre, or poor, show he comes far from doing it; and the Gallo audiences have an uncommonly sure and accurate intuition in advance as to what kind of a show it is going to be.

### ONE OF A GREAT LINE

Probably no song ever had a better introduction to the public than did Gunga Din, by Spross, which was sung for an estimated audience of four million radio listeners recently by Werrenrath. It made an immediate hit both because of the beauty of the song itself and the excellence of its presentation, and it obviously takes its place as one of a great line of Kipling songs: Danny Deever, by Damrosch; Recessional, by De Koven; Fuzzy Wuzzy and On the Road to Mandalay, and now finally Gunga Din, by Spross. Spross has undoubtedly created another one of those great march songs that Kipling's words inspire, and the English speaking world owes him and those other composers a debt of gratitude for helping to keep alive the virile spirit that in these effete modern days appears to be in some danger of fading out.

the stage like criminals, without waiting to acknowledge the somewhat mixed applause. Heroic, I call it.

Their band, by the way, is a marvel. It played the Parsifal, Lohengrin and Meistersinger preludes with a virtuosity that made one forget the absence of strings, and a tone of haunting beauty. Rebounding from those immortal façades, lighted by the brightest of moons in the starry Venetian sky, it seemed divine. The thousands of Germans in the square (Venice is full of them) broke into rapturous applause.

The most distinguished of these Germans, Dr. Richard Strauss, I met, lolling in solitary nonchalance, taking his afternoon coffee outside Florian's Café. He denied categorically the rumor that he might have come to attend the festival of modern music, though he did show a languid curiosity about the sort of music that was being played. Being told that practically all of it was "a-tonal" he said that that was easy. But, as he told young Hindemith some time ago, it isn't necessary to write that way, if you have talent. In a letter to Alfredo Casella, acknowledging the latter's invitation to the concerts, he said he would be glad to attend the one consisting of old Italian Music, as that was the kind he understood.

I asked the composer of Salome about his own work, and he confided that the composition of Helen of Egypt, his next opera, was progressing. Far from being a continuation of the Elektra style, it is to be a "lyrical opera" in the manner of certain portions of Ariadne auf Naxos. Asked when it would be finished Strauss answered with the utmost *Gemütlichkeit*: "In three or four years." Good things take time. Will this opera, I thought, share the fate of all the other Strauss operas except Rosenkavalier, so far as American performances are concerned? Ariadne has been "accepted" by the Metropolitan for years, but will it ever be heard? The Metropolitan is too big for it, and in a small theater it does not pay. "But why should it pay?" says Strauss. "What's the good of a committee of millionaires, if they can't lose money? I'd just as soon have a poverty-stricken government to run an opera house."

Besides Strauss, there might be seen, passing the time of day on that marvellous square, Stravinsky, Schönberg, Toscanini, Montemezzi, Alfano, Malipiero and dozens of only slightly lesser lights. Surely even Venice, which once harbored Wagner and Verdi at one time, has rarely seen a more luminous musical assemblage. And, like these two great ones, no two of them are ever seen together.

C. S.



## MUSICAL COURIER READERS

## Scholarships for Two Cellists

New York City, October 8.

To The MUSICAL COURIER

I would be much obliged to you if you would announce to the readers of the MUSICAL COURIER that I have decided to award two scholarships this season, one for a female and one for a male student of the cello. With this act I will inaugurate the creating in this country of the first Dutch School of Cello-Playing.

The conditions are: that the student is talented and willing to do real hard work for a period of at least four to five years, or until the time I consider her or him ripe for a public appearance.

Applications in writing only should be directed either to the MUSICAL COURIER office or to my studio, 63 East 59th Street. The auditions (before a committee of experts) will take place at my studio at a time to be announced later.

Thanking you in advance for publishing this offer,  
(Signed) CORNELIUS VAN VLIET.

## Tittmann's Singing Has Human Appeal

Those who have heard Charles Trowbridge Tittmann, basso, in recital, in oratorio and at festivals such as the Ann Arbor, Bach and Cincinnati festivals, bear witness to his ability to win his audiences and to touch the heart, as shown by the following excerpt from a letter to a friend, from one who was just a member of the audience.

I had formerly realized the easy and wonderful power of his voice, but was amazed to realize what human appeal his singing now has. Either this did not exist before, or I must have been too "dumb" at that time to take it in. Not only the gaiety was heartfelt, natural and full of human charm, but also the pathos. How pretty was that little lamento, which could delight a child as well as a grown-up. And his singing of Little Batsche. It reached the soul.

Out of curiosity to see if another had been struck by this quality of spiritual appeal, I asked Mrs. ———— afterward if she thought it well done.

"Well done," said she, "why, my dear, I wept."  
So you see we all enjoyed it. To the real music lovers, the rendering of the classical pieces must have been wonderful. I could only wish that instead of . . . we might have had another seven-footer to stand beside our giant.

## Roger de Bruyn Dead

Roger de Bruyn, concert manager, died at his New York home on October 13, after an illness lasting several months. Mr. de Bruyn began his career in this country as a concert tenor and for one or two seasons made a specialty of costume recitals with his wife, Merced de Piña, soprano. At one time, in the days of Cleofonte Campanini, he was intimately associated with a number of the leading artists of the Chicago Opera Company, acting as their personal representative in various affairs, and this led him to take up concert management as a business. Since he has been in the field, among the well known artists who have been under his direction are Alessandro Bonci, Rhys Morgan, the Welsh tenor, and Douglas Stanbury, young American baritone, whose career he was just beginning to guide. A few years ago he directed a country-wide tour of a leading band. Just previous to his illness he had begun to build up extensive connections both in the radio field and in moving pictures. He is survived by his widow and one son, Peter.

## Cortez Played with Concertgebouw Orchestra

In the notice of the appearance in Amsterdam, Holland, of the young American pianist, Leonora Cortez, printed in

last week's issue of the MUSICAL COURIER, it was stated that she played with the Concertgebouw Orchestra directed by Willem Mengelberg. It should have read under the direction of Assistant Conductor Döpper, as Mr. Mengelberg is already in the United States, ready for his season with the Philharmonic.

## LOS ANGELES CIVIC OPERA

## PERFORMANCES WIN FAVOR

## Raisa, Lappas, Rimini, Meisle and Others Make Aida a Blazing Success

Los Angeles, Cal.—On September 29, at the Philharmonic Auditorium the Los Angeles Civic Opera Company inaugurated its second season with Aida. Every seat was sold by four o'clock and many extra chairs were placed in boxes and loges as well as along some of the wider aisles. The performance was a triumph for all concerned. The Aida of Rosa Raisa received an ovation, the chorus, composed of local singers trained by William Tyroler, was most proficient in singing and stage deportment. Ulysses Lappas made a handsome Rhadames and revealed a beautiful tenor voice which he used with skill and fine effect. Giacomo Rimini as Amoneasro, and Edouard Cotreuil, as Ramfis, both were most satisfactory as was Giuseppe La Puma as the King. An enthusiastic reception was given Kathryn Meisle who fulfilled all anticipations. Ernest Belcher's ballet added to the beauty of the stage effects. Richard Hageman, of the Metropolitan Company, was musical director general, and under his expert direction the whole performance moved with smoothness from start to finish. Large baskets of flowers and curtain calls innumerable marked the evening's performance. Merle Armitage, Los Angeles impresario, is general manager and largely responsible for the organization's success.

B. L. H.

## Season Plans for Galli-Curci, Lhevinne and Schipa

A triad of New York concerts is announced by Evans & Salter. The first of these will be by Josef Lhevinne, who will play in Carnegie Hall on the evening of October 23. His season opened at Minneapolis the middle of this month, and his western tour will be resumed immediately after his New York concert, and will take him as far as the Pacific Coast, where engagements will occupy him until Christmas. In January he will again go on tour, as far south as Havana and Panama, returning to the United States for further appearances.

Mme. Galli-Curci will be heard for the first time in New York since her triumphant tours of the British Isles, Australia and New Zealand, on the evening of October 25, at the Metropolitan Opera House. The diva opened her season the middle of the month in New England, and, following her New York concert, will tour the Middle Atlantic States, west as far as Chicago, and into Canada, where her engagements continue until January, when she returns for her annual appearances at the Metropolitan Opera House. Following this, Mme. Galli-Curci will resume her extensive concert tour.

Tito Schipa's New York concert takes place at Carnegie Hall on the evening of November 1. His season opened brilliantly at San Francisco and Los Angeles with the San Francisco Opera Company, September 19. Directly on concluding this engagement of seven appearances, he began at El Paso an extended concert tour, which will take him through the South and East, lasting until December 3, when he begins an eight weeks' engagement with the Chicago Civic Opera Company, following which he will tour in concert to the end of the season.



"OUR JOHN" HOME ONCE MORE.

Last week brought John McCormack back to his New York home, ready for another season of recital work, which begins this week in Washington and is preceded by a few days at the Victor laboratories in Camden for the making of new records. The photograph shows Mr. and Mrs. McCormack and their daughter, Gwen, all very happy after a fine summer abroad, during which the tenor bought for himself a new summer home in Ireland. (Bain News Service photo.)

## The Beggar's Opera in Concert Form

The Beggar's Opera, the famous old comic ballad opera by John Gay, first produced in 1728, still retains its popularity. Recently it was presented at the Hotel Majestic, New York, in concert form, under the direction of Herman Neuman, who conducted and played the harpsichord, accompaniments, and the splendid performance drew enthusiastic praise from an appreciative audience. The musical score has been especially arranged from the original by Mr. Neuman, and the cast included several principal members of the English company which originally toured America. The operetta, when last revived in London, ran for five years with marked success. This month it is to be presented in the opera di camera version at the Princess Theater. Interesting explanatory remarks have been written by Sophie Clough, and will be given by Margaret Love. The cast includes Dorianne Bawn as Polly Peachum; Celia Turrill as Lucy Lockit, and Herman Gelhausen as Captain MacHeath.

## Duval Here Soon

J. H. Duval is scheduled to arrive in New York on the S.S. Martha Washington on October 19.

## FOREIGN NEWS IN BRIEF

(Continued from page 5)

## KALMAN'S NEW "AMERICAN" OPERETTA

VIENNA.—Emerich Kalman has almost completed a new operetta written by his librettists, Brammer and Gruenwald, after an American play. The title of the operetta and the American subject of the book are so far kept secret. The new piece has been acquired for its first performance anywhere by the Theater an der Wien, Vienna.

P. B.

## SCHÖNBERG'S NEW POST

BERLIN.—Further details to hand concerning Arnold Schönberg's new Berlin appointment show that he will head a master class in composition in the Academy of Fine Arts, which is the highest educational body in Prussia, and operates in conjunction with the Hochschule and university. Like his predecessor, Ferruccio Busoni, he will thereby be raised to the dignity of a "senator" of the Academy.

D. L.

## BAKLANOFF SETTLES IN CZECHOSLOVAKIA

PRESSBURG (CZECHOSLOVAKIA).—George Baklanoff, Russian baritone of the Chicago Opera, has purchased a fine estate near this city and intends in the future to make it his permanent home when "off duty."

B.

## LONDON "OBSERVER'S" NEW CRITIC

LONDON.—The place of Percy Scholes, music critic of the Observer, who has retired to devote himself to education and lecturing activities has been filled by the critic and writer, A. H. Fox-Strangways, also known as editor of the important quarterly, Music and Letters.

S. S.

## NEW VERSION OF BORIS GODOUNOV

MOSCOW.—The State publishing department is publishing a new and authentic version of Moussorgsky's great opera Boris Godounov, restored by Paul Lamm from the actual manuscripts of the composer.

V. B.

## JOHANN STRAUSS CELEBRATIONS BEGIN

VIENNA.—An open air concert of the Johann Strauss Orchestra in the court of the ex-Imperial Palace has opened the solemn celebrations of the Strauss Centenary in his native city. A program of Strauss music by

the Philharmonic Orchestra under Weingartner will be the great event of the festival, and the Volksoper is planning a revival of Strauss' only and all but forgotten grand opera, Knight Pazman, with Bohnen in the title role. October 25, the centenary day, will bring nothing but Strauss music in all Viennese theaters, cafés and cinema houses, by special request of the Austrian Government.

P. B.

## FIVE POSTHUMOUS FALL OPERETTAS

VIENNA.—It has now become known that Leo Fall has left no less than five operettas, of which only one is actually completed and is to have its premiere at the Theater an der Wien, Vienna, next season. The score of this operetta was played for Director Marischka of that theater late in July, shortly before Fall went to Bad Ischl, whence he returned a dying man.

P. B.

## THE OPERATIC PRIZE RING

VIENNA.—The example of Michael Bohnen, who willingly paid \$120 damages for the privilege of boxing a chorus man's ears at the Volksoper, has already found imitation at the Chamber Opera, where Rudolf Hille, lyric tenor, slapped the face of his colleague of the gentle sex, Ilse Goltz-Kick, while the latter's husband retaliated by attacking Hille after the performance at the stage door, to repay him with a few rounds of boxing. The daily bulletin from the operatic ring is eagerly anticipated by public and press.

P. B.

## A GRANDDAUGHTER OF JENNY LIND

LONDON.—Barbara Gregory, granddaughter of Jenny Lind, scored a notable success as The Lady in an amateur performance of Milton's Comus at Doddington Hall, near Lincoln, England.

S. S.

## UNKNOWN DVORÁK WORK FOUND

LONDON.—A polonaise for violoncello and orchestra, by Dvorák, written about 1870 and dedicated to the famous cellist and conductor,

Franz Neruda, has recently been discovered in an incomplete state. The task of finishing the work has been undertaken by Joseph Suk.

S. S.

## NEW LONDON CONCERT HALL

LONDON.—The new Grottrian Hall, originally Steinway Hall, but so altered and enlarged by its new owners, the Grottrian Steinweg Company, as to be practically new, is about to be formally opened. The occasion will be celebrated by an invitation concert at which Mme. Kirby Lunn will sing and Walter Giesecking will play.

S. S.

## BARCELONA'S WINTER OPERA SEASON

BARCELONA.—Miguel Fleta will sing for the first time at Barcelona during the next winter season. The manager of the Liceo has engaged him for several performances at the price of \$3,400 each. He will make his debut on November 5 in Carmen. In the same theater Rimsky-Korsakoff's Kitije (conducted by Albert Coates) will be performed for the first time, and there will be a revival of Albeniz's Pepita Jimenez, which since the first performance twenty-five years ago has not been given here.

T. O. C.

## STRAUSS COMES TO TERMS

BERLIN.—Richard Strauss has agreed to conduct for the maximum fee set by the German Managers' Association. At first he objected to the figure (1,000 marks or \$250 a performance) and stated that he would never conduct again in Germany until the ruling was recalled. He has now seen the light, however, and says that he believes the regulation of salaries necessary for the good of opera life as a whole. It may be added that Strauss conducts only his own works and draws royalties as well as his salary as conductor.

C. H. T.

## DUSOLINA GIANNINI SCORES AGAIN

HAMBURG.—Dusolina Giannini has scored a great success in the concert she has given here. The public was captivated by the no-

bility and charm of her voice as well as by the sincerity and expressiveness of her interpretations. She is to give two guest performances at the Opera House.

E. W. M.

## GLAZOUNOV'S SIXTIETH BIRTHDAY

August 10 last was the sixtieth anniversary of the birth of the famous Russian composer, Alexander Glazounov, who is living now in Leningrad. This year he also celebrated the fortieth anniversary of the beginning of his musical activities and received an honorary degree. The symphony season of the Rossini in Moscow will be opened with a concert devoted to the works of Glazounov and conducted by him.

V. B.

## PAVLOWA SEASON OPENS AT COVENT GARDEN

LONDON.—Anna Pavlova was enthusiastically welcomed on the first night of her four week's season at Covent Garden. In the charmingly sentimental ballet Giselle, in spite of the soporific influence of Adam's hopelessly mediocre music, she captivated her large audience with the poetry of her dancing and the inimitable grace of every movement. It is announced that Tcherepnine's Romance of a Mummy, which is to be produced in the third week of the season, will be conducted by the composer.

S. S.

## NEW FAIRY TALE OPERA BY GEORGES HUE

PARIS.—Georges Hue, composer of Titania, Miracle, Dans l'Ombre de la Cathédrale and Siang-sin, is now composing the music to Riquet à la Houppe, the libretto being by Raoul Gastambide. The new work, in three acts and a prologue, is based on a tale of Perrault and will be finished next year.

N. DE B.

## GABRIEL PIERNÉ'S NEW LYRIC COMEDY

PARIS.—Gabriel Pierné, director of the Concerts Colonne, has just finished work on a new lyric comedy, Sophie Arnould, which will be produced at the Opéra-Comique this winter. For his concerts he has accepted entirely new works by Jacques Ibert, Abita, Fumet, Steck, Fievet, Laparra, Jeissler and many others. Among the performing artists such names as Vanni-Marcoux, Alfred Cortot, Iturbi, Albert Spalding, Enesco and A. Hekking stand out.

N. DE B.



**FELIX FOX,**  
pianist, who gives a New York recital this afternoon, October 15, at Aeolian Hall, has been heard in this country as soloist with the Boston, Philadelphia and New York Symphony orchestras, and has been engaged to appear with the Detroit Symphony this season. (Photo by Garo.)



**AT EASE.**

A characteristic pose of Giulio Gatti-Casazza, generalissimo of the Metropolitan Opera forces, returning from Italy on the steamship Conte Verde. (Cosmo Photo Service.)



**MYRA MORTIMER,**  
a young singer under the management in America of George Engles, who is booked for a busy season. Her engagements include appearances both in America and abroad in such cities as Berlin, Hannover, Stettin, Leipzig, Hamburg, Breslau, Wien, Dresden, Prague, München, Frankfurt, The Hague, Amsterdam, Rotterdam, Boston, New York, Chicago, a tour of California, Düsseldorf and London. Her American tour takes place between January 23 and April 15, following which there will be additional appearances abroad. In a number of these cities Miss Mortimer will make several appearances, in all of which she will be accompanied by Conrad V. Bos. (Photo by Apeda.)



**MARIE SUNDELIUS,**  
soprano of the Metropolitan Opera, sailed recently on the steamship President Roosevelt for concert and operatic engagements in the Scandinavian countries. She will give her first song recital in Stockholm, Sweden, on October 15 at the Auditorium, and will follow this and other concerts with important guest appearances at the Royal Opera in Stockholm and engagements in Denmark and Norway. Mme. Sundelius has been re-engaged at the Metropolitan and will sing her usual repertory there upon her return to this country after the first of January. Recently she completed a successful summer season in opera at Ravinia Park, Chicago, with many of the other prominent Metropolitan stars. (Bain News Service photo.)

**A FAMILIAR GROUP.**

Mr. and Mrs. Frederick Stock and Mr. and Mrs. Thomas James Kelly returning from Europe on the steamship Columbus.



**VERA CURTIS,**

soprano, who opened her season at the Buffalo Festival on October 8. Among the numbers she sang was "Silbert's Beloved," which Miss Curtis introduced to the public last fall, singing it with orchestra at Atlantic City.



**MR. AND MRS. ROSS DAVID**  
(center) and a group of Inkova Glee Club girls, who spent a week-end with them at Rosbeth, their summer residence in Connecticut.

**ALBERTO JONAS,**  
piano virtuoso and teacher, returning on board the steamship Reliance. Mr. Jonas reopened his studios in New York on October 1.



**DAISY JEAN**

practices close to nature in the Adirondacks. Although a lover of luxury, Daisy Jean enjoys a touch of the simple life. Part of her summer was spent in a quiet place in the Adirondacks and her cello almost acquired sunburn from frequent open air study. In September Miss Jean was featured as soloist in the Adirondack Music Festival at Lake Placid Club, with distinct success.



**LA FAMILIA POLACCO.**

Giorgio Polacco, artistic director of the Chicago Opera, arriving on the steamship Conte Verde, with his wife, Edith Mason Polacco, prima donna of the same company, and Grazia Edith Polacco, who is not old enough yet to be a prima donna anywhere except in her own home. (Photo by Cosmo Photo Service.)



## IN A RIVIERA GARDEN

Harold Kellogg and Floyd Townsley, of the DeReszke Quartet, which will tour with Will Rogers next season; Franco Alfano, Italian composer, whose opera, *The Resurrection*, will be performed next season for the first time in America by the Chicago Opera with Mary Garden in the principal role; Richard Bartelmy, accompanist of the late Enrico Caruso; Ericyn Mutch and Hardesty Johnson, the other two members of the DeReszke Quartet. The photograph was taken in the garden of Mary Garden's new villa, Les Galets, Beaulieu-sur-Mer, Southern France.



## BERNICE FROST,

pianist, who has been busy conducting a summer music School in Mitchell, S. D. She also presented a series of five Monday matinee musicales in the assembly hall of the Notre Dame Academy. Among Miss Frost's recent engagements were appearances at the Kiwanis Club, the Rotary Club, the Dakota Wesleyan University Summer School, and at an afternoon musicale at the Country Club. This artist has been booked for numerous other concerts and musicales in the near future, to appear as pianist and accompanist.



## ALMA AND HULDAH VOEDISCH

at the Leaning Tower of Pisa, Italy. Alma Voedisch and her sister enjoyed a delightful summer in Europe and were scheduled to return to America the end of last month. They visited England, France, Italy and Germany.



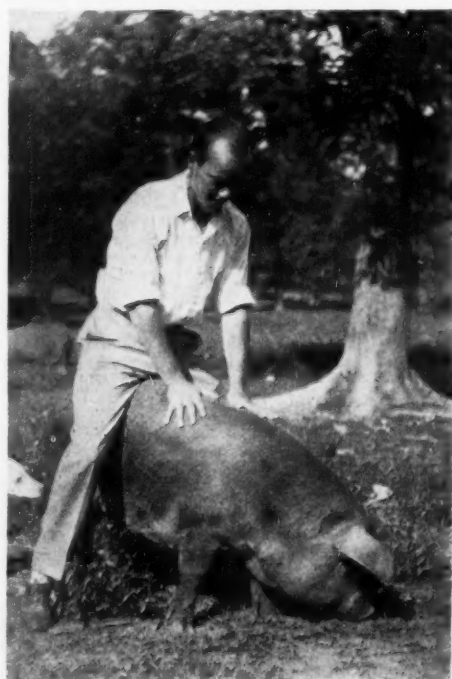
## AT CARMEL-BY-THE SEA, CAL.

Guy Maier, pianist, and George Stewart McManus, well known California pianist.



## JOAN RUTH

(left) and Beatrice Mershan, on the way to a rehearsal of *Martha* by the St. Louis Municipal Opera Company. The former appeared as Martha and the latter as Nancy. Miss Ruth, who also is a member of the Metropolitan Opera Company, is an artist-pupil of Estelle Liebling.



## MYRON W. KINSEY AND HIS FRIEND.



## WITH THE SHAVITCHS ABROAD.

(1) Vladimir Shavitch, conductor of the Syracuse Symphony, at the Lido-Venice, and (2) his wife and daughter—Tina Lerner, pianist, and Dollina—at St. Moritz, Switzerland.



WERNER JOSTEN, composer and head of composition at Smith College, Northampton, Mass. One of Mr. Josten's most recent works was a choral setting for Dryden's *Ode for St. Cecilia's Day*, composed especially for the celebration of the fiftieth anniversary of the founding of the college.



## JAMES WOLFE

and the famous smile that is almost as delightful as his voice.

## OLD CHAMBER MUSIC PERVADES HASLEMERE FESTIVAL

### Instruments and Ideals

HASLEMERE, ENGLAND.—Here, in one of the most enchanting corners of a beautiful county, barely forty miles from London and yet showing few signs of such proximity to a sordid commercial civilization, an attempt has been made to recapture the spirit in which music was made and played from 250 to 400 years ago in England. A festival devoted to the revival of this old chamber music must therefore fail largely in efficacy unless the music is played upon the instruments for which it was written, and in the manner of the time. It would be impossible to find a man better qualified for the task than Arnold Dolmetsch, founder of the festival. The atmosphere of family music making was most happily conveyed. Mr. Dolmetsch was assisted at the evening concerts by Mrs. Dolmetsch and their four children, Cecile, Nathalie, Rudolph and Carl, whose ages range from twenty-one to fourteen. The six together formed that ideal combination, a full "consort of viols"—treble, alto, tenor, bass or viol da gamba, and violone or double-bass. Moreover, since each member of the family, even including the diminutive Carl, whose legs barely reach the floor as he sits on his chair, plays several instruments—recorder, harpsichord, organ, violin, as well as the viols—a great variety of combinations is possible. Although specialization is anathema to them, it is natural that certain members of this talented family should show special aptitude in certain directions. Rudolph, for example, shines particularly at the harpsichord and viol da gamba, his father is a brilliant performer on all his instruments, and he is the only member of the household who, in public at any rate, plays the difficult lute and the delicate clavichord. Mrs. Dolmetsch may be excused for being most nearly a specialist. At the concerts she remained faithful to the viol da gamba, and we may marvel at her proficiency upon even one instrument when we consider the magnitude of her task in ministering to the creature comforts of a family not too spiritual to require them.

### THE WORKSHOP

In addition to joining in the study and performance of chamber music, the whole family spends part of each day busily in the little workshop adjoining their house, where, under the supreme command of Mr. Dolmetsch and the immediate control of Bernard Unwin, a craftsman and idealist of most unusual caliber, they join with two skilled and enthusiastic young workmen in fashioning those beautiful instruments for which the name of Dolmetsch will go down to posterity in company with those of the most famous makers of the past, in whose tradition he stands. In the manufacture of harpsichords in particular he has, by dint of ingenuity, inspired workmanship and the sensitiveness of a fine musician, succeeded in surpassing the old makers, as we were able to judge from the magnificent instrument which was used at the concerts.

### THE CONCERTS

Although, from the point of view of the rehabilitation of old English music, the concerts devoted to the latter were the most important, yet other and better known music played upon the original instruments formed a large part of the scheme. The actual disposition of the twelve concerts was as follows: Four were devoted to English music and four to Bach, one each to French and Italian music, one to composers of various nationalities, and one to Haydn and Mozart.

The festival opened with a Bach concert. The first work played was the D minor concerto for harpsichord and strings. To hear this almost hackneyed work performed as the composer intended instead of by the modern grand piano and ponderous orchestra by which it is universally played in these days was in some ways the most overwhelming, as it was the first revelation of the festival. The harpsichord's individuality, its variety of tone color and dynamic effect are colossal, yet it remains a part of the orchestra, with which, at need, it blends perfectly. The harpsichord part was played with remarkable artistry and technical perfection by Rudolph Dolmetsch. His father followed him with the unaccompanied G minor prelude and fugue for the violin, which he played upon a beautiful Gaspar da Salo. The extraordinarily successful playing of the difficult fugue and the surprising agility Mr. Dolmetsch displayed in this and other violin music played during the festival more than justified his contention that for music of this period the

violin requires the very flat bridge, short fingerboard and short bow of which it has since been deprived. Rudolph then returned to the harpsichord to play the two minuets and the gigue from the first partita (in B flat), in which the instrument spoke with a sweetness combined with a kind of majesty that was wholly captivating. A sonata for viol da gamba, very delicately played by Mrs. Dolmetsch, demonstrated the beauty and sweetness of this six-stringed instrument and its greater suitability to old music written for it than the cello which is now substituted.

### THE CLAVICHORD

But an almost unearthly experience was to follow. A tiny flat box, about the size of a suitcase, on four slender legs, was brought to the front of the platform and its lid was opened, displaying on its underside the beautifully written motto: "Plus fait douceur que violence." Mr. Dolmetsch, after enjoining upon his audience the most absolute stillness and attention, seated himself before the clavichord and began to play. At first it was a faint, disembodied, scarcely audible harmony that hung distantly on the air, and then, as our senses gradually adapted themselves to the tiny sounds, they grew clearer and we could listen without effort to the instrument for which Bach composed most of his finest keyboard music. It was a delicious pleasure to hear the first prelude and fugue and the last prelude of the "48" coming so delicately, as though played directly upon the air rather than upon any earthly instrument, and yet with infinite gradation of color and strength, and a marvelous clarity in the interwoven parts. And then, wonder of wonders! the Chromatic Fantasia, by us sinners thundered out on mammoth grands, here shimmering delicately with a strange ethereal iridescence. This was no ordinary concert; it was an initiation into a new religion. One began to be infected with the strange ecstasy which animated the founder of this festival.

To give a detailed account of all the remaining concerts would be impossible within the allotted space, nor would it be of great utility compared with the importance of conveying something of the spirit and the ideas behind the festival. One can but mention some of the outstanding events and impressions.

The second concert, devoted to English music, began with two charming, sixteenth century pieces for the recorder, lute and viols, which introduced us to two instruments we had not yet met. The recorder's tone is so much richer and more beautiful than that of the modern flute that one cannot explain its neglect. The lute, of course, was killed by its difficulty and its delicacy. The possessor was usually recommended to keep it in his bed for its better preservation from atmospheric rigors! But its almost orchestral range of tone color makes its loss a pity. It was also heard at this concert as an accompanying instrument for the voice. Nathalie Dolmetsch sang to it a remarkably beautiful song supposed to have been sung by Anne Boleyn before her execution, O Death, Rock Me Asleep. The accompaniment, suggestive of the tolling bell, added greatly to the effect of this moving song.

The fifth and twelfth concerts were given over to English music for consorts of three, four, five and six viols. For Arnold Dolmetsch this music is the greatest of all and he frequently impressed upon us its ennobling influence, urging us to sit quietly, divesting ourselves of all thoughts of players, composers, periods, etc., and to allow ourselves passively to absorb this beautiful music, in spite of its complexity. Certainly the tranquillizing effect of these peaceful, meditative and generally serious Fantasias, Pavans, Galliards and Ayres became more sensible as our familiarity with them increased. Usually their contrapuntal texture was extraordinarily complex, though without interrupting the even tenor of their way.

At the seventh concert it was delightful to hear Bach's sixth Brandenburg concerto (in B flat) played as prescribed, by two viols, violoncello, two viols da gamba, violone and harpsichord. The small orchestra, like the small choir, has beauties unknown by the big attalions.

### A CONCESSION TO THE MODERNS

A concession was made at the eighth concert to those ultramodernists, as we had begun to feel them, who enjoyed Haydn and Mozart. The family strings were supplemented by some imported wind to complete the orchestra for Mozart's C major harpsichord concerto. The resulting balance was

excellent, though Rudolph at the harpsichord seemed less in harmony with this music than with that of earlier periods. A charming and unknown Haydn Divertimento in B flat for oboe, violin, viola da gamba, cello and harpsichord was also played.

Every morning visitors to the festival were allowed to examine the instruments, which were patiently explained to them by members of the Dolmetsch family and some of their disciples, charming and intelligent young people, and yet more music was played to them. They were invited to visit the workshop and accepted the invitation with almost embarrassing readiness. And every evening, after the concerts, performers and audience, or a large part of it, met in an adjoining café and discussed music and coffee with a camaraderie and enthusiasm which contributed not a little to making the festival the success it undoubtedly was.

STEPHEN SOMERVELL.

### Re-engagements for Emily Stokes Hagar

The proof of the pudding is in the eating, and the worth of a concert artist frequently is told in reengagements. If return appearances are a criterion, then Emily Stokes Hagar



Kubey-Rembrandt photo

EMILY STOKES HAGAR.

has demonstrated, and is demonstrating, that she is a success as a soprano. Mrs. Hagar sang The Messiah and gave a recital in Jackson, Miss., in December, 1924, and was so well received that she has been reengaged this year to sing in the same oratorio and for another recital. Vicksburg, Miss., also has given her a return engagement. The soprano has won an excellent reputation for her interpretation of Bach, and has been engaged for no less than four appearances with the famous Bach Choir of Bethlehem, Pa., of which Dr. J. Fred Wolfe is the director. These are but a few of the many return engagements which have been booked for Mrs. Hagar, but they are sufficient to indicate that wherever she gives of her art more is wanted.

### Harold Gleason Returns From Europe

Harold Gleason has returned to Rochester, N. Y., after six weeks in Europe. He gave a recital at St. Margaret's Church, London, before a large audience. A tour followed through Holland, Belgium, Germany, Italy, Switzerland and France. While in Germany Mr. Gleason spent a day at Rotha, playing and listening to the marvelous old Silbermann organ, attended the Wagner festival at Bayreuth, and flew from Paris to London. While in Paris Mr. Gleason visited the American School at Fontainebleau, and tried the new organ.

Harold Gleason has found it necessary to limit his teaching time at the Eastman School of Music, and to refuse many applications for lessons. His time was entirely filled at the five weeks' Summer School, many professional organists coming from various sections of the country.

### Baltimore Orchestra Engages Yvonne d'Arle

Yvonne d'Arle, Metropolitan Opera soprano, will be the soloist with the Baltimore Symphony Orchestra at its opening concert. During the month of November, Miss d'Arle will be heard at the Metropolitan and in concerts which have been arranged for her through her manager, R. E. Johnston.

Miss d'Arle met with such unqualified success as the leading singer of the St. Louis Municipal Opera Company this past summer that she has received many wires and cables endeavoring to induce her to enter the operetta field, but so far the tempting offers have not weaned her away from the concert and operatic field. Miss d'Arle is spending a few weeks in Paris, the only vacation she will be able to take this year.

### Auer on Liebling Violin Concerto

Prof. Leopold Auer was one of those who went to George Liebling's dressing room at Aeolian Hall after his recital there last Sunday, and congratulated him upon his brilliant piano concerto. Prof. Auer also expressed the hope that George Liebling's violin concerto would be heard here soon with orchestra.

### Lucile Laurence's Contract Extended

Lucile Laurence, harpist, co-artist with Edna Thomas on a fifty concert tour of New Zealand and Australia, has met with such success and popularity that she has had her contract prolonged. Miss Laurence is under the management of E. J. Canoll.

### PARTICIPANTS IN THE SCHIERKE FESTIVAL

in the court of the princely castle of Wernigerode showing (seated) the princess's mother; (standing in the first row, right to left) the princess, Leonid Kreutzer, the prince, Fritz Soot (tenor), Franz Osborne, Mrs. Wolfsthal; (second row, left to right) Concertmaster Josef Wolfsthal, Mrs. Wittenberg, Dr. H. Leichtentritt, the MUSICAL COURIER's correspondent, Otto Volkman (pianist) and wife, Mrs. Leonid Kreutzer; (third row) Bagarotti, the cellist Piatigorsky and wife, the princess's daughter; (left corner) Alfred Wittenberg (violinist). (Photo Hans Rudolphi, Graunlage.) (See story on page 5.)

(Below) The Dolmetsch Family playing old English tunes for recorder, lute and viols. (See story above.)





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## ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)  
 Cincinnati, Ohio. (See letter on another page.)  
 Cleveland, Ohio. (See letter on another page.)  
 Connersville, Ind.—Mrs. E. A. Ransdell has recently accepted the position of organist at the First Presbyterian Church.

Connersville is well represented on the DePauw University Choir. There are four young people who made the choir this year. Rachel Hull, Mary Routh Bottles, Merrill McFall and Dolph Veatch.

Mildred Trusler Lucas has been appointed organist of the First Methodist Church. A. G.

Detroit, Mich. (See letter on another page.)  
 Lawrence, Kans.—The University of Kansas announces the appointment of Karl Kuersteiner as successor, as associate professor of violin, to Karl Andrist. Also it announces the appointment of Eugene Christy of Kansas City, Mo., as associate professor of voice to take the place of Walter Whitlock. S.

Lexington, Ky.—An interesting number of musical attractions are announced by the College of Music. The eighth annual artists concert series includes Paul Whiteman and his Orchestra, Will Rogers and the De Reszke Singers, Dusolina Giannini, Marguerite D'Alvarez, Josef Lhevinne and the Cleveland Orchestra. M.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Louisville, Ky.—The Durham Comic Opera Company, organized by P. S. Durham, Louisville impresario, on August 30, gave a gala finale featuring various selections from various operettas. Mr. Durham is to be complimented on the success of this organization.

The outlook for musical activities this season is excellent. Many attractions have already been booked by Mr. Durham, the Woman's Club and other organizations. M. P. H.

Milwaukee, Wis.—The faculty of eighty-five teachers is looking forward to the most successful season in the history of the Wisconsin Conservatory of Music. The musical management of the school is headed by Wm. Boeppler, director; Frank Olin Thompson, Kathrine M. Clarke and Edwin G. Kappelman, assistant directors. In addition the advisory council and board of examiners include Hans Hess, Dr. Wilhelm Middelschulte, Georgia Hall-Quick, Pearl Brice, Winogene Hewitt-Kirchner, Arthur Van Eweyk, Arthur H. Arneke and Estelle Fielding. K.

San Francisco, Cal. (See Music on the Pacific Slope.)

Saskatoon, Sask., Can.—The Musical Art Club's violin contest for students attending Nutana Collegiate will take place in the spring. A \$100 scholarship is being offered by the club to the Saskatchewan Musical Association to be competed for annually. The officers of the club are Fred McEown, president; Hermann Walecke, vice-president; Harry Ryan, secretary; Charles Hurling, treasurer. B.

Washington, D. C. (See letter on another page.)

## Dr. Charles S. Hirsch Busy in Philadelphia

Dr. Charles S. Hirsch, treasurer and manager of the Philharmonic Society of Philadelphia, recently returned from spending two months in Europe. Dr. Hirsch is now busy in Philadelphia preparing for the eighth season of the Philharmonic Society. Of interest is the fact that this year



DR. CHARLES S. HIRSCH.

there will be eight concerts, while last year there were only six. Leopold Stokowski will conduct two of these concerts and one each will be conducted by Fritz Reiner, Hans Kindler and Alexander Smallens. There will be three concerts by visiting orchestras—the Boston Symphony, the New York Symphony and the Cincinnati Symphony. The soloists already announced include Sascha Jacobinoff, violinist, and Vera Jachles, Russian pianist.

## Concert Guild Moves

The Concert Guild, which is headed by William C. Gassner, announces the removal of its offices from 30 East Fourteenth street to the new Steinway Hall, 113 West Fifty-seventh street, New York.

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## REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending October 8. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Clayton F. Summy Co., Chicago)

The Quarrelsome Glee Club, part-song for male voices, by Lalla Ryckoff.

(H. F. W. Deane & Sons, London)

Psalm CXIV, for chorus, by Charles Wood.  
Glory and Honour and Laud, for chorus S. A. T. B., by Charles Wood.

Song of the Danish Sea King, three-part song, by Charles MacPherson.

A Huguenot, unison song, by Harold H. Sykes.

O Sweet Content, two-part song, by Norman F. Demuth.

How Sweet the Answer Echo Makes, two-part song, by Hilda M. Grieson.

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Little Valse (for open strings only), Nocturne (for D and G strings only), for violin, (published separately), by Charles Kovacs.

Danza Siciliano (Introduction and tarantella) for violin and piano, by Edmund Severn.

Impressions of a Negro Camp Meeting, eight traditional tunes adapted and arranged for voice and piano, by John J. Niles.

Marsh Hymn, for voice and piano, by Ashley Pettis.

Ave Maria, for voice (Latin and English text), by Arthur E. Stahlschmidt.

If You Love Me Tell Me So, London Bridge, Sweet Yesterday, songs (published separately), by A. Buzzi-Peccia.

Bid Me to Live, A Song, Chanson de Grand-Pere, songs (published separately), by Dagmar de Corval Rybner.

To Stay at Home Is Best, The Hills of Gruzia, Le Secret, songs (published separately), by Nicolai Mednikoff.

Upon a Balmy Summer Sunday, A Long-Lost Tune, Evening Mists, The Juggler, Mazurian Courtship, for piano (published separately), by Paul Juon.

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## Books

(E. P. Dutton & Co., New York)

The Opera, by R. A. Streatfield, revised by Edward J. Dent.—E. P. Dutton & Co., handles for America the fifth edition of this well known book by R. E. Streatfield. The fact that such a work has gone into a fifth edition in less than thirty years speaks for its value. It happily combines a short historical sketch of the development of opera with the stories of all the principal works, and has in this edition been revised, enlarged and brought down to date by Edward J. Dent, so that it includes works as late as Vaughan Williams' Hugh the Drover. J. Fuller-Maitland wrote an introduction to the third edition in 1907 and has written another short introduction to the present edition. Mr. Dent's additions to the work appear to be very well made, though glancing through various chapters one notices that it has slipped his mind to include in the list d'Albert's opera, Die Toten Augen, which, next to Tiefland, is his most successful work. On the whole an excellent work either for text book or for reference.

## Miscellaneous Music

(G. Schirmer, New York)

The Call of the East, by Felix White.—A piano composition of far more than usual merit. It is altogether out of the ordinary run of music by American composers which reaches this reviewer's desk. Its composer is not only highly gifted, but has an idiom of his own, a harmonic trend that is original and a melodic line that is tremendously effective. The chief theme, two bars in length, is one of the sort that is likely to haunt the memory. In it the composer has said something—said something quite direct and definite. And it is developed with clarity and succinctness, without wandering, loss of interest or undue length. A first rate work which should make its composer's name known to the musical public.

(R. O. Eaton, Lancaster, Pa.)

Drowsyland, by Robert O. Eaton.—Mr. Eaton evidently has a real talent for composition. A musician gifted with the power to write such good tunes as this piece contains should surely find it worth while to make use of his abilities and create. The present piece is a small composition for piano, three pages of music which will not only interest any third grade student but will also prove a splendid exercise for the crossing over of the left hand as well as the accenting of the upper note of the right hand chords so as to bring out the melody. A very neat piece of work to be highly commended.

## John Coates "Prince of Vocalists"

The Three Choirs Festival in England counts as one of the important musical events in England. Held alternately at Gloucester, Hereford, and Worcester, it opened this season at Gloucester on September 8, in the stately setting of the Gloucester Cathedral.

Elgar's oratorio, The Apostles, was the event of the opening day, with the composer conducting, and John Coates taking the part of St. John. Elgar wrote the work for Mr. Coates, and he also wrote his Dream of Gerontius and The Kingdom for him.

Prior to the evening performance, Elijah was given, following the inflexible local tradition of the Festival, Dr. Herbert Brewer conducting. The London Daily Mail correspondent, in reviewing the performance, gave a special headline to Mr. Coates. "Prince of Vocalists," he writes of the great tenor, who since 1902 has been leading tenor of the Festivals (barring the period of the war and one season in Australia), "no singer who heard his phrasing of If With All Your Hearts Ye Truly Seek Me, will ever again dare to take two breaths for that phrase."

Mr. Coates is returning to America in December for an extended tour through Canada and the United States. He will be heard in thirty cities during the two months of his stay, traveling as far West as Victoria, B. C.



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**William Clare Hall Reopens Chicago Studio**

William Clare Hall, who held a master school in voice for the first time in Minneapolis, Minn., from July 31 to September 1, has reopened his vocal studios in the Fine Arts Building, Chicago, which were closed throughout the summer. Mr. Hall opened a studio in the Windy City some fifteen years ago, taking up teaching after studying voice with the late Jean De Reszke in Paris, France, and met with considerable success as a pedagogue and also as tenor soloist. When he returned from Europe, Mr. Hall entered the concert field, in which he made a big name for himself. In 1914 he had made arrangements to go to Europe to appear in grand opera in Italy and France when the war broke out and his plans completely changed, so that he retained his studios in the Fine Arts Building, from where many well known singers have come out full fledged professionals, and



WILLIAM CLARE HALL

have won recognition throughout the musical world. One of his pupils, Attilio Baggiore, was met by the writer three years ago in Naples, and the young tenor sang the praise of his teacher, William Clare Hall, to whom he gave full credit for his big success at the Costanzi Opera in Rome, Italy. In the leading opera houses in Italy Baggiore has sung such roles as the Count in The Barber, Faust in Faust, and Rodolfo in Boheme. All these parts were taught Mr. Baggiore in Chicago by his sole teacher, Mr. Hall. Ralph Soule, who is singing the leading tenor role in Blossom Time, is also from the studio of Mr. Hall, as is also Bernice Bonnaire, one of the leading dramatic sopranos at the Costanzi Opera in Rome. From memory, the writer can cite several other pupils of Mr. Hall, who have made names for themselves in the musical profession: Barbara Waite, Ruth Edwards, Bertha Lotta, Marie Walters, Mr. Siegrist and Irene Monait. Mr. Hall's first master class in Minneapolis has proved such a success that he has already made plans to go to that thriving and musical city again next summer. His time this year, as heretofore, will be completely filled in his studio in the Fine Arts Building.

**M. T. N. A. to Convene in Dayton**

President Leon R. Maxwell, of the Music Teachers' National Association, while spending his vacation at Marlboro, Me., nevertheless kept up correspondence with the officers and members of the executive committee, shaping the general outline of the annual session of the association to be held this year at Dayton, Ohio, on December 28, 29 and 30, with headquarters at the Hotel Miami. The following chairmen of the standing committees have been appointed: American Music, Henry V. Stearns, Washburn College, Topeka, Kans.; Organ and Choral Music, Palmer Christian, Ann Arbor, Mich.; Community Music, P. W. Dykema, Columbia University, New York City; History of Music and Libraries, William Benbow, Buffalo, N. Y.; Public School Music, William Breach, Winston-Salem, N. C.; National Conservatory, J. Lawrence Erb, New London, Conn.; Colleges and Universities, A. J. Bellmann, New York City; Tests in Musical Intelligence, Harrison D. Lebaron, Delaware, Ohio; Fiftieth Anniversary of M. T. N. A., Charles N. Boyd, Pittsburgh, Pa.

The voice conference, so successful last year at St. Louis, under Herbert Witherspoon, will have this year as its leading speaker Oscar Saenger, of New York City. The chairman of the voice conference is H. L. Butler, Syracuse, N. Y., while Mrs. Crosby-Adams has accepted the chairmanship of the conference for piano. The general chairman for Ohio is Mrs. Edgar Stillman Kelley, a members of the executive committee of the M. T. N. A., and newly elected president of the Federation of Music Clubs. Charles N. Kelsoe, of Dayton, is in charge of the local committees of that city.

**Foerster Work Acclaimed**

The ballad for mezzo-soprano and orchestra by Adolph Foerster, which was recently given at Willow Grove Park, Philadelphia, the solo part taken by Edna Cook Smith, proved to be a great success. It is a powerful dramatic work, and was liked so well that it was sung again in the same week. Earlier in the season Foerster's Prelude to Faust was given and likewise created a deep impression.

**Murphy Booked for Mid-Winter Tour**

Lambert Murphy, concert tenor and formerly of the Metropolitan Opera Company, has been booked through the Horner-Witte Concert Bureau of Kansas City for a mid-winter tour of eighteen dates, beginning January 8 and ending February 5. The territory covered during this period comprises the states of Iowa, Oklahoma, Texas, and Nebraska.

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## CHICAGO ACTIVITIES BEGIN IN EARNEST

Jan Chiapusso Gives Recital—Ruth Ray Joins Columbia School Faculty—Chicago Opera's New German Stage Manager Arrives—Other Items of Interest

CHICAGO.—Chicago's new German opera stage manager, especially imported to give the correct atmosphere to the long and loudly heralded Chicago premiere of Strauss' Rosenkavalier, is a Scotchman, Herr Oberst' Charles Moor, accepted as a world authority on Richard Strauss' most successful work.

## JAN CHIAPUSSO'S RECITAL OPENS SEASON

The recitals of Jan Chiapusso at Kimball Hall and Blanche Slocum at the Studebaker, Sunday afternoon, October 4, started the new musical season on its way.

A pianist of high attainments, in full command of his art, Chiapusso is a most interesting recitalist, and among the favored Chicago artists today. In his capable hands the Cesar Franck Prelude, Aria and Finale had an admirable interpretation, which served to display his splendid technical equipment, musical understanding, and fine command of tonal shadings. His is clean-cut technique that enables him to toss off intricacies with apparent abandon and ease and makes everything that he plays pleasing to the ear. His rendition of the Chopin F minor Fantasy evidenced this fact. And likewise, throughout the balance of his program, Chiapusso gave a fine account of himself and earned the full approval of the large audience present. Here is a fine pianist, as successful on the concert platform as in the

studio (he is leading piano teacher at Bush Conservatory.)

## MARION ALICE McAFEE'S EVANSTON SUCCESS

About three hundred members of the Woman's Association of the First Presbyterian Church attended the musicale held at the Country Club of Evanston and showed great enthusiasm over Evanston's own concert soprano, Marion Alice McAfee. Her program was so varied in nature, mood and structure that the connoisseur was happy with the German and French selections, the elderly ladies with Cadman and Martin numbers, the younger ones with Scott, Roberts and Whelpley selections, while those wishing for modern music were delighted with Miessner's Silver Swan. After each group the ladies who could not wait until the end of the program, went back and highly complimented the young soprano.

## CHICAGO PHILHARMONIC CONSERVATORY NOTES

Cecilia Hansen, distinguished violinist and former pupil of Alexander Zukovsky, cabled the latter from Paris that she had a wonderful success playing a festival concert in Paris with the Paris Orchestra under the leadership of the great Russian conductor, Serge Koussevitzky. Since Mr. Zukovsky has returned from his vacation after a strenuous engagement with the Ravinia Opera Company, he has had a remarkable registration of new pupils. Mr. Zukovsky is planning a big students' recital to be given in November.

Isadore Buchhalter has resumed his classes and is preparing a talented pupil, Fannie Laskin, for a recital at the Princess Theater under the direction of Bertha Ott, in the spring of 1926. Another well known pianist of Mr. Buchhalter, Adelaide Berkman, who gave two successful recitals last year under Neumann, filled an important engagement at the Sinai Temple October 6.

An important addition to the faculty of the Chicago Philharmonic Conservatory is the engagement of Mme. Emma Roe. She has been a successful teacher of singing for the past fifteen years, and is highly qualified to coach students in the interpretation of foreign songs. The unflinching comment regarding Mme. Roe's pupils is their even scale, easy production, solidity of tone, resonance, breath control and perfect poise.

Rubin Davis, violinist and teacher at the Chicago Philharmonic Conservatory, gave a successful recital at Kimball Hall, October 2. Among the numbers he played, the Nocturne Chopin-Wilhelmj and Intermezzo by Lalo were received with great enthusiasm.

## RUTH RAY JOINS COLUMBIA SCHOOL FACULTY

Ruth Ray, one of the most interesting women violinists on the American concert stage, has joined the teaching staff of the Columbia School of Music and, in addition to her work in the violin department, will conduct the senior ensemble classes. This season she will be heard as soloist with the Columbia School Symphony Orchestra in Orchestra Hall, with Ludwig Becker conducting.

## GLENN DRAKE BUSY

Having returned from a delightful summer in Michigan, Glenn Drake, tenor, started the new season with three

engagements during the past week—October 6, a recital at Windsor Park Woman's Club; 7, a joint recital before the Wilmette Woman's Club, and, October 8, a recital before the Chamber of Commerce convention at St. Joseph (Mich.). Bookings already signed up for this gifted young tenor indicate an active season.

## COLUMBIA SCHOOL CONCERTS

The Columbia School of Music, of which Clare Osborne Reed is director, has planned a pretentious concert schedule for the coming season. The program includes three symphony concerts in Orchestra Hall to be given by the Columbia School Symphony Orchestra, Ludwig Becker, conductor; the annual Columbia School Chorus concert in Kimball Hall, as well as several engagements for the Chorus outside the city. The Chorus, as in the past, will be under the direction of Louis St. John Westervelt. The graduating exercises, as heretofore, will be held in the Gold Room of the Congress Hotel in June, and the annual children's concert will take place in June in the Recital Hall of the Fine Arts Building. In addition to these major concerts there will be innumerable programs in the School Recital Hall where concerts will be given at least twice a month.

The professional concerts given last season with the orchestra proved so interesting that it is planned this season that the professional concert will be given in Orchestra Hall with the full Columbia School Symphony Orchestra on December 15. For this occasion the soloists selected are William Hill, pianist; Ruth Ray, violinist; and Helen Protheroe Axtell, soprano. Mr. Hill has been heard many times under the school auspices, and while Miss Ray and Mrs. Axtell has been heard many times by Chicago audiences, this will be their first appearance on the school concerts, as both these young women joined the faculty this year with the opening of school in September.

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(Continued from page 5)

a collection of hymns so ancient that authorities differ by many hundreds of years as to their measure of antiquity.

Plaint of the People, from Khovantschina, and the Battle Hymn, from Joshua Navin, heard for the first time in Worcester, proved exotically Russian but interesting more by reason of novelty than in any other way and not likely to demand frequent programming. In them the chorus did good work and the solo passages were sung by Mme. Van der Veer and Frederick Baer in a most pleasing manner.

Battle Hymn, Hymn to the Unknown God and Funeral Hymn, all by the English composer, Gustave Holst, heard for the first time in this country, proved far more interesting. The compositions are characterized by authority, originality, intensity, and often unique passages, but a first hearing finds passages of unappealing thinness, suggesting a wavering and halting thought on the part of the composer. The Funeral Hymn contains moments of marked beauty. Again the choral work was most adequate.

The appetizers out of the way, came the feast, the Ninth Beethoven and the greatest of symphonies. The audience listened with rapture to the colossal work superbly played by the New York Symphony players and judiciously directed by Mr. Stoessel. The soloists were Jeannette Vreeland, soprano; Mme. Van der Veer, contralto; James Price, tenor, and Frederic Baer, baritone, all of whom did exceptionally fine work. And when the final movement, the choral, brought the great chorus to its feet, enjoyment, it seemed, could find no greater scope in music.

In the afternoon the orchestra gave Dvorak's Carnival Overture, a Spanish Caprice by Rimsky-Korsakoff, Saint-Saens' symphonic poem, Omphale's Spinning Wheel, and for the first time here, Stravinsky's Firebird Suite. A sweet sameness in the program detracted from enjoyment perhaps but it was all worth-while music well interpreted.

George Barrere, flutist, charmed with several selections with the orchestra and the ovation he received was answered by another with Mr. Stoessel at the piano. Florence Easton sang Two Assyrian Prayers by Frederic Jacobi in a highly artistic manner.

## ARTIST'S NIGHT

Artist's Night of the Music Festival came and went, October 9, amid the customary enthusiasm, in which a large audience participated. The program was less of a musical goulash than is usual, an effort having apparently been made to give it the atmosphere of a Wagner Night, the result being more homogeneous than is generally the case on such occasions, with each artist trying to put the best foot forward. Another innovation found the great chorus playing a greater part than heretofore in the proceedings. Conductor Stoessel has certainly accomplished much in imparting new finish and precision to the assemblage of fine voices in his charge. Last night the chorus sang the Awake choral from The Meistersingers and the march from Tannhauser, and as the final number some dance music from Borodin's Prince Igor. Another choral novelty was a part song for male voices by Coleridge-Taylor called Viking Song, which gave excellently improved opportunities for the tenors and basses. The chorus gave also the first public performance of a composition by Mary Howe, called Chain Gang Song, and based, it is stated, on three actual songs of negro convicts working on the roads in the North Carolina mountains. The melodies are strongly rhythmic and have a rather haunting charm.

Richard Crooks joined the Wagnerian cycle with Lohengrin's Narrative and the Meistersinger prize song. He was in fine voice and sang with taste and excellent dramatic expression. Florence Easton gave the Liebestod from Tristan and Isolde with remarkable effect, considering the difficulties of singing against the tumult of a Wagnerian accompaniment with the orchestra surrounding the singer on the same level. On her latter appearance she sang the Faust jewel song. Both artists were loudly applauded and gave the desired encore to general satisfaction.

The orchestra played to everyone's delight the Rimsky-Korsakoff Jeu d'Esprit. The Third Liebenstraume (the very familiar one) and a Rimsky-Korsakoff dance melody called The Tumblers followed.

## CAROL ROBINSON

On the afternoon of October 9 Carol Robinson, a pianist who made a very fine impression here in the Steinert course, played the Liszt Hungarian Phantasy with remarkable power and artistic technic. She cannot be heard here too often. Mischa Mischakoff, the New York Symphony Orchestra's concertmaster, carried the solo violin part of a Negro Rhapsody by the American composer, Rubin Goldmark. It is a fascinatingly brilliant and tuneful composition. The orchestra was heard also in the Fourth Tchaikovsky Symphony and several Wagnerian excerpts.

## CHILDREN'S CONCERT

The festival came to a close with a children's concert, an innovation at the festival. The concert was conducted by Mr. Stoessel with the co-operation of the New York Symphony Orchestra. The history and demonstration of various individual instruments in the orchestra, together with an explanation of their function and parts in the orchestral ensemble were explained by the conductor and illustrated by the orchestra. The grownups, who accompanied the children, enjoyed the program quite as much as the latter. The object of the concert was to give the children of Worcester something of practical musical value.

The program opened with the overture Mignon by Thomas. The lesson in instrumentation and the explanation and demonstration of the different orchestral groups followed. Then came Tchaikovsky's The Sugar Fairy with celesta solo, and Russian Dance and The Swan, with solo for cello and with harp accompaniment, and Turkish March, Mozart. A quartet of French horns came next, after which the orchestra played the Barcarolle from The Tales of Hoffman and Kreisler's Viennese Waltz, Schoen Rosemarin. Two military marches one French, Sambre et Meuse by Turler, the other American, A. E. F. by Mr. Stoessel, completed the program. I. I. P.

## Gescheidt Singer on Broadway

Marian Alto, soprano, is appearing in the new production, The Vagabond King, at the Casino Theater. Miss Alto is understudy for Caroline Thomson in the leading role.

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#### FUGUES AND MODES

"Kindly give me information in your paper regarding two questions as given below: First—What are double and triple fugues? Is there any relation between them and two, three and four-part fugues? Second—Is it true that many of the old church modes are transposed? How is it possible to see which the original mode was, providing one is transposed, e.g. to say, that is a transposed Ionian mode, this is in a transposed Dorian mode, another in the transposed Phrygian mode, etc.? Mention a book giving a full treatise on the old modes."

The ordinary fugue has one subject; the double fugue has two subjects; the triple fugue has three subjects. This has nothing whatever to do with the number of parts. Any one of them may have two, three or more parts.

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Transposed modes are modes placed in a lower or higher key, just as any other music that is transposed. The mode is recognizable after it is transposed just as major or minor is recognizable. See Grove's Dictionary of Music.

#### ANALYTICAL NOTES

"Do you think that the analytical notes so often given in the programs of symphony concerts are of any real value? Do many people read them, that is students and others interested in music? I seldom see people looking at them when at a concert, and wondered how much information they really conveyed to the listeners. Of course they are often written by men well known in the musical world, either as musicians or critics. The historical part is always of interest, but I like to make up my own mind about the music."

Analytical notes are doubtless of value to the serious minded who want to analyze the music to which they are listening. As a rule, though, program notes of this sort are pretty dull. The "After-further-developments-of-sixteen-bars-the-clarinets-enter-with-a-second-theme-in-the-subdominant" style is abandoned by all intelligent program annotators today. Such delightful essays as, for instance, Philip Hale in Boston or Lawrence Gilman in New York prepare for the program books they edit are oftentimes just as interesting as the music itself. Indeed, to be honest, many a time the editor of the Bureau has relieved the tedium of a dull bit of music by making it act as the accompaniment to some delightful essay reading, instead of vice versa.

#### LUXURY OR PENURY

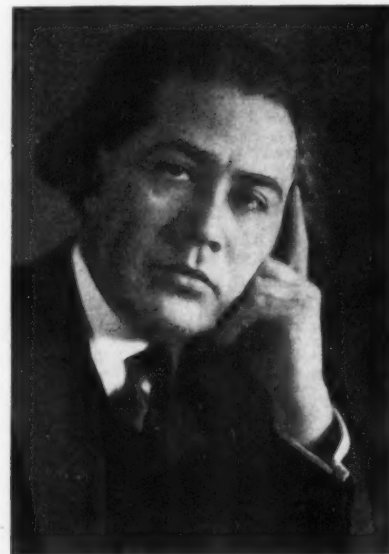
"Can you tell me why it is that there are so many calls for subscriptions for necessitous musicians? Of course in some cases there are extenuating circumstances, but when a person who has made a career, earning large sums of money for a succession of years, appeals, it does seem as if there was something wrong. Why is it that so few people feel it necessary to save something for their age out of the abundance of their youth? I wish the Musical Courier would write some articles about saving money, so that those who are earning large sums yearly will provide for themselves when the time comes that they can no longer earn fortunes."

The question of saving money is a large one. It cannot be dismissed with a few lines, and sometimes the conditions or reasons for substantial money aid for those who have been "big earners" seem rather inconsequential. Every wage earner should try to save something out of what he or she earns, if possible. There have often been suggestions in the Musical Courier as to the foolishness of speculating

in stocks, but you know it is not an easy matter to give advice to those who feel perfectly capable of managing their own affairs. Then it must be taken into consideration that there are cases most deserving of assistance, losses caused by no fault of extravagance or judgment, and the whole musical profession has always been most liberal in recognizing just such cases.

#### Alexander Raab Returns From Europe

Alexander Raab, distinguished pianist and teacher at the Chicago Musical College, arrived in Chicago from Europe on September 23. As soon as the Musical Courier learned of his return a representative was sent to interview him, when, with Carl D. Kinsey, general director of the Chicago Musical College, and Edith Gilfillen, secretary of the school,



ALEXANDER RAAB.

as interested witnesses, the popular artist told of his journey through Hungary, Austria, Bavaria, Norway and Denmark.

"We are not going to ask you, Mr. Raab, how you found things in Europe, generally speaking," the writer commenced, "but would like to know if things are improving musically."

"No. There is nothing extraordinary that takes place in Europe today, musically speaking. I have not heard of any great talent and I believe the best music today is to be heard in America. Music students from Europe, who can afford it, will have to come to America, as the best European teachers are now to be found in the United States. Europeans, generally speaking, love music, but they do not talk about it. They talk politics from the cradle to the tomb. Politics is the current topic in Europe today. Here in America we know little about politics. This is especially true among us musicians, but in Europe, from the boy who shines your shoes to the chambermaid, it is politics. A change of ministry is much more important to them than a new symphony of a native composer. Music in Europe is in decadence, but dramas and comedies are again coming into their own."

"Do you know that it was said around Michigan avenue the past few months that you were not coming back to America and would concertize and teach in Europe?"

"That is an old bromide. Every year when I return from Europe I am told that it had been circulated that I would make my home in Europe. Why should I live in Europe? Since 1922 I have been a citizen of the United States, where I have lived for the past seventeen years, and I have been connected with the Chicago Musical College and Carl D. Kinsey for the past nine years. In order to stop the circulation of such foolish reports, I would be happy if the Musical Courier would state that I will stay with the Chicago Musical College as long as Mr. Kinsey manages the school, and this probably means that I shall always teach at the Chicago Musical College—a school which stands alone and which is as well known in Europe today as it is in America."

"Will you concertize this year, Mr. Raab?"

"Yes, I shall fill quite a few dates, as Mr. Kinsey has just granted me permission to play once in a while. Do you know that I have not played publicly since 1918? My last appearance was with the Minneapolis Symphony Orchestra in Orchestra Hall right here in Chicago."

"Speaking about Orchestra Hall brings back to memory something that I have wanted to say every time I have returned from Europe. That is, that Americans do more for children, musically speaking than Europeans. Children's concerts in Europe are as yet unknown, and think of the beautiful concerts that are given for the little ones in this country! Certainly children's concerts will be given in Europe soon as Europe today imitates America."

"Oh, they are doing this in America. Then we must do it, too. That's the motto of Europe today and that's why American students that used to flock to Europe now stay at home, for when they go across the pond they have little to learn and make the trip today only to have a good time or to visit the interesting cities, historic places, etc. Musically speaking, I repeat, Europe has to learn from America."



### WASHINGTON'S SEASON TO BE BRILLIANT ONE

WASHINGTON, D. C.—T. Arthur Smith and Katie Wilson-Greene have put forth their best efforts toward the increasing of interest in concert going and provide much with their respective series. Mrs. Lawrence Townsend's delightful morning musicales will again be given under her direction. The Washington Opera Company, whose forecast was given in these pages last spring, have begun work and look to a long season of much excellence.

There is further planned for the close of the music year a huge Festival, rivaling anything heretofore organized of a like nature. Out of these plans the most hoped for success will be the building of a local symphony orchestra. Civic interest is being cornered to this end and should be of sufficient strength to swing the proposition.

#### NOTES

Jerome Williams has announced the opening of his studio for piano pupils.

Sylvia Lent has returned to her home after spending the summer in Rhode Island.

Beatrice Goodwin has also come back to the city and is to resume her work as soprano soloist and director of the choir at St. Alban's.

Mabel Linton Williams will become the organist and direct the choral activities of the First Baptist Church.

Gertrude Lyons, soprano, and Charles Trowbridge Tittman, bass, were recently heard in joint recital at Leesburg, Va.

Board, artist and associate members of the District of Columbia Federation of Music Clubs met at the home of Esther Linkins, September 15.

Viola Harper and Dorothy Wilson Halback, have been re-engaged for the soprano and contralto solo positions at the Western Presbyterian Church.

A new music school has recently been established in connection with the regular four-year course at American University. The course will be placed on a standard basis similar to that maintained in other institutions and will permit a student to obtain major credits while working for a degree. Study in all branches will be arranged.

The Washington College of Music, beginning its twenty-second year, announces the following changes in the staff of the school: Hugh Rowland Roberts will have complete charge of the vocal department; Fanny Amstutz Roberts will take the classes in theory and history of music; Tamara Dmitrieff will be added to the piano department. Ethel Payne has been added to the violin branch as an assistant;

a department of fretted instruments has been formed with Walter T. Holt, of the Nordica Clubs, in charge; a class in speech and stage presence, under Margaret Root Zahler, has been added; Marion Harding and Benjamin Ratner, of the piano department, have severed connections with the institution; May Eleanor Smith has also resigned from the corps.

T. F. G.

### Claussen Receives "Tumultuous Applause"

Upon her recent appearance at the Second Pacific Saengerfest in San Francisco, Julia Claussen, of the Metropolitan Opera Company, in the words of one of the local dailies, "received tumultuous applause" for her rendition of the big contralto aria from Meyerbeer's *Prophete*. And to quote the Call and Post more extendedly: "Madame Claussen created something of a sensation with Isolde's Love Death, from Wagner's *Tristan and Isolde*, after giving a fine interpretation of Meyerbeer's *Le Prophete*—splendid, artistic with fine tonal qualities. As an interpreter her best work was done with an encore number, Schubert's *Erlkönig*, which she sang in three 'voices'."

### Roxas Pupils in Demand

Emilio A. Roxas' artist-pupils are fast forging to the front. Grace Helene Force, contralto, has been engaged as soloist at the Bethany Presbyterian Church, Brooklyn, and Della Samoiloff, who is now coaching with Mr. Roxas, has been secured for an act with the Keith circuit.

David Dorlini Drollet, tenor, who studied with Mr. Roxas in Italy in 1914-15, in New York in 1919-20, and who is now studying with him again, achieved success as Faust in Gounod's *Faust*, the Duke in *Rigoletto* and *Almaviva* in *The Barber of Seville*, with the Boston Civic Opera Company, at the Manhattan Opera House, New York. Later he appeared with the same company in Boston.

### Aaron Richmond's Plans

Aaron Richmond, Boston impresario, in addition to representing the Wolfsohn interests exclusively for Boston and New England the coming season, is managing for Boston recitals well over forty attractions in Symphony and Jordan Halls. The office of this enterprising concert manager is also managing, locally, recitalists from the offices of George Engles, Daniel Mayer and S. Hurok.

According to Mr. Richmond, the season of 1925-26 augurs most favorably. Bookings for his own attractions and those of the New York Bureau he represents in the New England

field, are well in advance of previous seasons; this he claims is due to the optimistic outlook of the public in general and the committees in particular.

### Edmund Burke in California Opera Co.

Edmund Burke, bass-baritone of the Metropolitan Opera, left New York for California on October 3, where he is to sing during the opera season at San Diego with Rosa Raisa, Marguerite d'Alvarez and other celebrities. Mr. Burke is an artist pupil of Mme. Dossert of Carnegie Hall.

On October 13 Mr. Burke sang the King in *Aida*, and on October 17 he will sing the High Priest in *Samson*; 19, Mephistopheles in *Faust*, and 21, Sir Tristan in *Marta*.

### Haggerty-Snell Pupils Heard

Ann Winterbottom and Rose Schooler, pupils of Ida Haggerty-Snell, appeared as soloists on September 19 at the Washington Heights Golden Rule Club. Miss Winterbottom sang Villanelle (*Dell' Acqua*) and an aria from *Traviata*, while Miss Schooler was heard in *Love's a Merchant*.

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# MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Chester Hale, new ballet director at the Capitol Theater, will have charge of the Capitol Theater Ballet School. Major Bowes is much interested in this new school for his organization and no doubt under his guidance it will prove a big success.

## RIESENFELD'S SUNDAY NOON CONCERTS

Hugo Riesenfeld, general director of the Rivoli, Rialto, Criterion theaters, as already stated in these columns, has inaugurated his popular Sunday Noon Concerts, to be held every Sunday at the Rivoli Theater at 12:30 o'clock. All

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## THE CAPITOL

David Mendoza's orchestra covered itself with glory last week at the Capitol when it began the program with Liszt's Les Preludes, artistically played and directed. William Robyn gave a delightful interpretation of Onaway! Awake Beloved! from Hiawatha's Wedding Feast (Coleridge-Taylor), presenting an attractive picture in his Indian costume against a beautiful scenic background. A further interpretation of western atmosphere was offered by Rudy Wiedcft, saxophone virtuoso, who displayed remarkable breath control in his playing of that instrument. Mlle. Gambarelli was enjoyed in a dance number set to Victor Herbert's Whispering Willows, and Doris Niles and the Capitol Ballet gave an interesting number, Dance of the Elves. The feature picture was Exchange of Wives. The Capitol Magazine, a Mutt and Jeff cartoon, and a Bruce Overture Scenic completed the performance.

## THE MARK STRAND

The feature pictures shown at the Mark Strand Theater invariably are worth seeing. That presented last week, Sir Arthur Conan Doyle's The Lost World, was especially so. This picture had a long run at one of the Broadway theaters, and this showing marked the first time at popular prices. There was an unusual prologue to the picture, Edward Albano singing in the midst of what appeared to be a revolving world. This unique prologue was conceived and produced by Joseph Plunkett. The setting and lighting effects also were excellent. Owing to the length of the feature picture the remainder of the program was curtailed so that it included only a prelude, the Topical Review and an organ solo.

## THE RIALTO

Ben Bernie again delighted the large audiences at The Rialto with his splendid musical program, offered last week in conjunction with the picture, Thank You. Assisting him were Joseph Wetzel, Burnoff and Josephine, Ernest Kola, Morris Brothers, Nee Wong and The Rialto Wooden Soldiers. Toyland was the title of the offering, and the songs and dances, added to the excellent playing of the orchestra and Ben Bernie's clever introductions kept the audience amused and interested. The Magazine and Cartoon features were also enjoyed.

## THE RIVOLI

Of quite a different nature was the program of The Rivoli. The orchestra played the Serenade from Mozart's Don Juan, with Marcel Salesco, baritone, and J. Yaloff, mandolinist, as soloists. Another of The Famous Music Master Series of pictures—Mozart—Haydn—was beautifully accompanied by the orchestra, and then followed a new edition of the Riesenfeld Classical Jazz, always a feature. "Charleston Everywhere" presented several clever dancers and Arthur Utry, baritone, all of whom the audience liked immensely. As You Like It was the title of another of those novelty pictures one looks at through colored glasses and laughs at continu-

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# MARY PICKFORD in "LITTLE ANNIE ROONEY"

ously. The picture was A Regular Fellow, starring Mary Brian and Raymond Griffith. Donaldson's The Midnight Waltz was played by Harold Ramsbottom at the Wurlitzer.

## Muhlmann Sues Kinsey

(Continued from page 5)

year, although he never received his salary, which was \$110 a week, according to his complaint.

"Early in 1923, Muhlmann charges, Mr. Kinsey wrote him an insulting letter, which had a private circulation among the latter's friends, and in which the maestro's teaching methods were viciously attacked.

"Mr. Muhlmann then sued his former employer, asking payment of his year's salary of about \$4,000, and also for \$100,000 for the alleged damage done his reputation. Both these suits were filed, but were continually postponed. It was only recently announced through Mr. Muhlmann's attorneys, Kaplan & Kaplan, that they would come to trial before Judge Harry Fisher some time this month."

## James Wolfe Scores at Bangor

Reports from Bangor, where James Wolfe has been singing at the Maine Festival, indicate that the young basso is following his signal success in St. Louis in July and August with still further reclamation. The Bangor Commercial said: "Wolfe as Plunkett is essentially a 'find' for Bangor and he is a glorious one. Everything that the great operatic singer must have with which to begin the greatest of successes in his art is Wolfe's. Voice, musical intelligence, stage presence—everything is his." The Bangor Daily News stated: "Wolfe is a true artist and an enthusiastic worker. He is a gifted musician and has correct musical values always in mind. He has been endowed by nature with a beautiful voice of splendid range, ringing timbre and amazing power and sweetness combined."

At the Children's Concert, given at the matinee on the day after his success in Martha, Wolfe sang the Volga Boat Song, which was acclaimed by an audience which actually "went wild" with enthusiasm. When finally the singer ran out of encores and could not satisfy his audience with bows, he was compelled to sit down at the piano and accompany himself while he sang a number of Russian folk songs, which were in their turn applauded and encoored with enthusiasm to equal that aroused by his magnificent singing of the Volga Boat Song.

## Ludikar in Don Giovanni

The Infanta of Spain, it seems, is very much interested in historical costume designing. Her latest creation being four costumes for Pavel Ludikar, who will sing Don Giovanni in the opera by that name, when on tour in this country with the Hinshaw Company.

## Stewart Pupils Take Church Positions

Two pupils of Oliver Stewart have recently been engaged for church positions, as follows: Helen Robinson, soprano, Broadway Tabernacle, New York City; Anna Robertson, soprano, Bergen Reformed Church, Jersey City, Jersey, N. J.

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## DETROIT ANTICIPATES FULL SEASON OF MUSICAL EVENTS

Symphony Orchestra, Under Gabrilowitsch, to Give Usual Subscription Series—Well Known Artists, Orchestras and Organizations Engaged

DETROIT, MICH.—The musical season of 1925-26 holds much promise, according to the announcements of the various purveyors of attractions. First come the symphony concerts. There will be the usual fourteen pairs of subscription concerts given on Thursday and Friday evening which Mr. Gabrilowitsch will conduct. To Mr. Kolar will fall the Sunday "pop" concerts, the series for young people and those for school children. The sale of season tickets for the subscription concerts is far in excess of what it was last year at this time, thus indicating the steady progress of the orchestra in public favor. There are a few changes in the personnel of the orchestra. John Wummer, who proved a great favorite at the summer concerts at Belle Isle, will be the first flutist; Hermand Kolodkin returns as first violist after an absence of two years; and a splendid addition to the ranks will be George Miquelle who comes as first cellist. Mr. Miquelle is not a stranger here, having been heard both as a soloist and in quartet.

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The Philharmonic Central Concert Company will open its series in October with a joint recital by Ossip Gabrilowitsch and Harold Bauer at Arcadia, where all its concerts will be given. Other artists are Amelita Galli-Curci, John McCormack, Mischa Elman and Sigrid Onegin.

The Civic Music Association will give its concerts in Orchestra Hall. Rosa Ponselle will be the first artist presented. Gigli, Karsavina and her Russian ballet, Rosa Raisa and Martinelli will follow.

The Metropolitan Concert Company will open with a four day season of grand opera in Orchestra Hall. This season will be followed by concerts by the De Reszke Singers, Mary Garden, Toti Dal Monte, the Russian Symphonic Choir, Efrem Zimbalist, Sophie Braslau and Frances Alda.

The Tuesday Musicales ten morning concerts by active members are in charge of Mrs. Marshall Pease. Two artists are announced, Wayland Echols and Myra Hess.

The Orpheus Club of male singers enters its twenty-fifth season and will, as usual, give two concerts. Soloists for these concerts have not been announced. Charles Frederic Morse has been re-elected director.

Isobel J. Hurst, manager of the Civic Music Association, announces two concerts under her own management. Paul Whiteman with his Orchestra appeared at Orchestra Hall, October 5, while Clara Clemens and Guy Maier will give a children's concert at Memorial Hall, October 31.

Roland Hayes is scheduled for a recital at Orchestra Hall, January 11.

An announcement of interest is the appearance of the Philadelphia Orchestra in the auditorium of the new Masonic Temple, February 27. Mr. Stokowski will conduct.

Sousa and his band will be heard at Orchestra Hall, on October 18.

The Symphony Choir is scheduled to give Handel's Messiah, December 27, and Bach's St. Matthew Passion on the Tuesday evening of Holy Week. Mr. Gabrilowitsch will direct.

### Guion Spirituals Featured Abroad

Elizabeth Gutman, American folk song artist, who has just returned to this country from a successful season abroad, featured regularly on her programs David W. Guion's arrangements of Negro spirituals, notably Swing Low, Sweet Chariot, Some of These Days and Deep River. Miss Gutman's itinerary covered such cities as Rome, Milan and Paris, where she gave her own recitals, and, although the Guion spirituals are distinctively American in flavor, they were splendidly received by her audiences and the newspapers. In Rome, in particular, where Miss Gutman was accompanied by Alfredo Casella, Il Risorgimento commented on the fire and enthusiasm with which these songs were rendered. They are published by M. Witmark & Sons.

### Edna Bishop Daniel Artist Wins Success

Marguerite de Porry, an artist-pupil of Edna Bishop Daniel, vocal teacher of Washington, D. C., scored a decided success when she sang recently at the golden jubilee of the Reverend A. J. Van Ingelgem at St. James Church, West



Paine Studio photo

MARGUERITE DE PORRY.

Falls Church, Va. Miss de Porry was heard in the Belgian National Anthem, and sang it with so much spirit and fire that a repetition was demanded. Among those who praised her highly were the Belgian Ambassador, Baron de Cartier, and Raoul Tilmont, the Belgian charge d'affaires. Although the young singer is French, she sang the Anthem so feelingly that many in the audience took her for a Belgian.

### Grace Divine with the San Carlo Opera

Grace Divine, contralto, who made her operatic debut the season before last in Cavalleria with the San Carlo Opera Company in New York, has been engaged to sing contralto roles with the San Carlo for its 1925-26 season. Miss Divine also has many concert engagements in various parts of the country for the season. She will be heard as soloist with the Verdi Club at its opening morning musicale on November 11.

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